

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3631.

SATURDAY, MAY 29, 1897.

PRICE
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BRITISH ARCHÆOLOGICAL ASSOCIATION.—

THE LAST MEETING OF THE SESSION will be held at 32, RACKVILLE-STREET, PICCADILLY, on JUNE 2, at 8 P.M. Antiquities will be exhibited, and B. NATHAN, Esq., will exhibit a Collection of rare Miniatures, &c. The following Paper will be read:—“Notes on North Lancashire,” by T. CANN HUGHES, Esq., M.A.
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The Conference will be held (by the kind permission of the Right Hon. the Lord Mayor and Corporation) in the COUNCIL CHAMBERS, GUILDHALL, LONDON, on JULY 13, 14, 15, and 16, 1897, and will be attended by the representatives of the principal libraries throughout the world. Papers will be read on appropriate subjects, and some time will be devoted to open discussions. All persons interested in the extension of the library movement or in the management of libraries are cordially invited to join the Conference. The Lord Mayor has invited the members of the Conference to a Conversation in the Mansion House on the evening of July 13.

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On TUESDAY, June 1, OLD ENGLISH SILVER, the Property of C. MASSINGER-MUNDY, Esq.; beautiful JEWELS, formerly the Property of Lady ANNE ASH-BURTON, and other Jewels and Lace.

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On THURSDAY, June 3, COLLECTION of OLD CHINESE PORCELAIN, and OBJECTS of ART, the Property of a GENTLEMAN; and Old French Furniture, Decorative Objects, and Tapestry from other Sources.

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On FRIDAY, June 4, PICTURES by OLD MASTERS from Private Collections and different Sources.

On THURSDAY, June 10, PORCELAIN, the Property of C. F. MASSINGER-MUNDY, Esq., and Porcelain and Decorative Objects from various Sources.

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1,000 dozens of Champagne, Henri Abelé, specially selected for the Jubilee Year by Messrs. Hub, Hurter & Son.

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LITERATURE

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"when commanding the Aldershot District I came to the conclusion that our cavalry officers were being discouraged at field-days by the system of umpiring, which was faulty in that it did not represent the probable results of war. This was so because it was assumed that the effect of rifle fire on service nearly equalled that obtained on the range, and also because we over-estimated the value of Artillery practise when guns were laid on moving objects."

In short, the umpire's rules were too theoretical and did not make allowance for the human element, *i. e.*, for the moral effect of a cavalry charge. Sir Evelyn goes on to say that cavalry is as important as it ever was, but that it requires great skill to handle it. This view of the matter we have ourselves always taken.

For the benefit of young cavalry officers Sir Evelyn has given accounts of twelve actions in which cavalry have distinguished themselves. One of the most striking and impressive instances of what determined cavalry skilfully led can do was seen at Villers-en-Cauchies. Early in the wars of the Revolution two squadrons of Austrian Hussars (Leopold) and two squadrons of the British 15th Light Dragoons were acting as the advanced guard of a cavalry division. This advanced guard was commanded by Baron Senterresky. The French had some 25,000 men about Cambray and Bouchain, and, having with their advanced troops driven the Hessian outposts across the Sellé, were on April 24th, 1792, advancing in three columns to raise the siege of Landrecies, and there was, too, some chance of their capturing the Emperor of Germany on his way from Brussels to the army. Starting at daybreak on the same day before communication had been

established with the cavalry division in their rear, the four squadrons, about 7 A.M., discovered a body of French cavalry seven or eight hundred strong, who retired on a body of troops of all arms near Villers-en-Cauchies. The four allied squadrons, seeing that they were largely outnumbered and that their own supporting division was not in view, hesitated for an instant:—

"The officers, however, pointed out to their men that they had advanced too far to be able to retreat with security, and that victory was essential for the safety of the Emperor. It was agreed an attack should be made. The Austrian and English squadron leaders having first sworn on crossed swords to *ride home*, which agreement the men ratified by their cheers, the order to advance was given."

After this dramatic scene the Austrian Hussars manoeuvred so as to fall on the enemy's left flank, while the Light Dragoons under Major Aylett made straight for the foe. Advancing first at a trot, which was changed into a gallop when 150 yards from the enemy, they saw the French cavalry wheel outward while 60 yards yet separated them. This movement was the result of calculation, not of fear, for the French, in clearing the front, uncovered a battery of artillery, which opened fire too quickly, injuring their own troopers more than their opponents. In rear of the guns was a large oblong square of six battalions, in rear of which again were some more horsemen, on whom the retreating cavalry rallied. The square fired a volley, and the artillery poured in an oblique fire from both flanks. The 15th Light Dragoons, having no second line to fall back on, wavered at first under the fire to which they were subjected.

"This hesitation, however, was but momentary, for presently, encouraged and led on by their officers, the squadrons dashed into the square, Major Aylett being bayoneted through the body as he entered it, and three other officers having their horses wounded. Half the square now dispersed; the other half fired another volley, and remained firm until the Light Dragoons turned on them, when the whole mass broke up. The French cavalry fled before the Hussars, abandoning the infantry, which was pursued for half a mile, the fugitives being cut down in all directions."

Leaving then the Austrian Hussars to continue the pursuit, the English squadrons proceeded rapidly on towards Bouchain, dispersing a line of fifty guns and ammunition waggons which were retiring towards the fortress. After six miles of audacious advance they came under the fire of the guns of Bouchain, from which issued a body of French troops. The rally having been sounded, and the disordered squadrons formed up, the bold horsemen retired at a steady trot, threading their way between hostile forces, who, fortunately, mistook them for friends. On nearing Villers-en-Cauchies, they found the causeway which led across a valley barred by a body of French infantry and guns. Emboldened by seeing the supporting division (which had at length come up) on the south side of the village, the 15th first changed front to rear to check their pursuers, then reversed their front, and dashing at the enemy, who lay between them and safety, cut their way through under a heavy, but not particularly effective fire of musketry and artillery. It is not mentioned

where the Austrians were during the latter part of the affair; probably they had fallen back on the cavalry division. The loss of the Austrians was 20 of all ranks and 22 horses killed, wounded, and missing out of 240 mounted men; and of the 15th, out of 187, 31 of all ranks and 37 horses killed and wounded. None of the 15th fell into the hands of the enemy. The French left 800 dead on the field, and carried off in waggons between 300 and 400 wounded men. To explain the almost incredible feat of the four allied squadrons at Villers-en-Cauchies, we may observe that the French were raw levies, badly armed, badly mounted, and imperfectly disciplined. Still, in spite of these favourable circumstances, the success of the allies was due to the fact that well-horsed, well-trained cavalry were led by officers not only warlike, but skilful. Every officer of the 15th present on the occasion—Sir Robert Wilson was one of them—received first a gold medal from the grateful Emperor, and afterwards the coveted Cross of Maria Theresa.

We have dwelt at some length on this splendid achievement because, although it is seldom that cavalry have so distinguished themselves, yet they have often, as Sir Evelyn Wood shows in the book before us, changed the fortune of the day. The battle of Marengo is a striking instance. On the evening of that fierce contest the younger Kellermann, seeing a French battalion in his front waver, dashed to the place with 400 sabres in column of quarter squadrons, wheeled into line, charged the flank of the leading Austrian brigade, seemingly on the point of victory, and caused 2,000 infantry to throw down their arms and surrender, with six colours and four guns. The charge was skilful and opportune, but it was not a desperate act of courage. It, however, decided the day.

Among more recent instances of the way in which cavalry have upset a greatly superior force of infantry may be mentioned two of which the scene was the battle of Custoza. In one instance a single Austrian squadron attacked an Italian brigade of five battalions, and, catching it in column of route, drove it back in confusion, capturing two guns. The squadron—or, to be strictly accurate, three out of the four troops of a squadron—belonged to the Austrian regiment of Sicilian Lancers, numbered 101 of all ranks, and at the end of the day their commander could only muster 17 men in the saddle. On the opposite side of the field two brigades of Austrian cavalry attacked two divisions, and, though repulsed, arrested all day the advance of thirty-six battalions of Italian infantry.

In his description of the affair of Garcia Hernandez, on July 23rd, 1812, where five squadrons of the German Legion broke two squares, and captured a general and 1,000 men, Sir Evelyn strives to set the reader right as to the effect of modern rifles on charging cavalry. He says:—

"Some soldiers, especially those who have not seen hard fighting, believe that efficient well-trained infantry can always stop by volleys the advance of cavalry, while it is still far distant. They argue from the range practises of our musketry courses, that modern rifles render past experience of little value, and to a certain extent this is so when the ground offers

a perfect view of troops advancing to the attack; but then such ground is seldom available in war.....Those who read Achievement No. 11 will observe that the position of the dead men and horses in the undulating ground near Mars la Tour.....shows that the only serious loss in squadron occurred just as they closed on the infantry. That infantry had as good a rifle (for this argument) as any now in use, and the Regimental Records prove clearly that while some men fell under distant rifle fire during the advance, yet the formation was not seriously deranged till the last volley struck the squadrons just as they closed on the foe."

In fact, the cavalry were practically beaten off at Mars la Tour as they were at Waterloo, and smooth-bore muskets would have been as effective as rifles. As Sir Evelyn Wood justly remarks, the human heart is no firmer than it was seventy years ago, and, as the late Capt. Nolan used to argue, cavalry, if determined to ride home, have a good chance of success provided that the only serious loss is incurred within the last twenty or thirty yards; but then how often are cavalry determined to ride home? and how often do they carry out their resolve?

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The following passages form a good specimen of Mr. Escott's book:—

"Macready was in his day almost as much a favourite with the clergy of the Established Church as, since his 'The Sign of the Cross,' Mr. Wilson Barrett has become in ours. If the Etonian Keate inspired respect by the consciousness of his having birched future generations of statesmen, the Etonian [sic] Macready reflected the prestige of respectability upon his profession from the fact that during his retirement at Sherborne in Dorsetshire, most of the Anglican clergy noticeable for their elocution had received lessons from him in the art of reading. Charles

Kean's acting life covered the period between 1820 and 1868. Like Macready, he was a favourite in the provinces before he made his mark on the London boards. With him there began, or was fairly established, the improvement of stage, scenery, costume, and in all incidental accessories that has been brought to so high a point of perfection by the genius, industry, and well-judged lavishness of Henry Irving. Byron's enthusiasm still glows in the words of his famous eulogy on the acting of Charles Kean's father, Edmund Kean.....The energy, passion and fire of the Keans marked a reaction from, and were to some extent a protest against the stately and frigid classicism of the school of Kemble. They thus appropriately coincided in point of time with that romantic movement in English poetry which in his satire Byron ridiculed, but which in his practice he did so much to promote."

"From the personal life, character and wide social acceptance both of Macready first and of Charles Kean afterwards, the English drama directly, as well as indirectly, was a gainer. In those days the social fusion was not nearly so complete as it has since become; but Macready and the younger Kean had both been popular in their school days. In after life Rugby and Eton respectively rallied round them. The amalgamating agency of the Garrick Club, practically so familiar at rather a later day, was not then an operative force. But of the Athenæum and similar institutions Macready and in his turn Kean must have been free; their private acquaintances and visiting lists were as large and as representative as those of their successors during the present decade of the Queen's reign. It is not, however, under a dynasty of high tragedians that the full development, as a social and intellectual force, of the Victorian drama was to be attained. Long after the theatre became respectable, it remained dull. The audience seldom dwindled to the point of invisibility which a little time before was in some theatres habitual, and not infrequent in all. Before the period now spoken of, Lord Lytton, of whose place in letters more will be said elsewhere, had gone some way towards repeating the dual successes in Parliament and at the playhouse achieved by Sheridan in an earlier day. 'Money' was produced in 1840. Exactly a quarter of a century afterwards a dramatic hit not less palpable and destined to have results more considerable was made by an author till then little known on the London stage. The year in which 'Society' was played at the Prince of Wales's, till then the Queen's Theatre, in a street off the Tottenham Court Road, will be remembered by the theatre-goer as that in which Henry J. Byron's last burlesque was produced on the same boards and in which one of the actors in that extravaganza, 'Don Giovanni,' Mr. John Hare, took, for the first and only time in his life, a woman's part on the stage, wearing the petticoats of Zerlina, the simple peasant girl. The real significance of this occasion lay in its marking a new era in the fortunes of the nineteenth century drama. The germ of Anthony Trollope's novels of domestic life, may be seen in Bulwer-Lytton's fictions of 'The Caxtons' school. The part performed by the author of 'Society' and its dramatic sequels for the English play resembled the performances of Anthony Trollope with regard to the English novel. Like Bulwer, Robertson fashioned his dialogue on the model of Sheridan. The writer of 'Money' laboured to reproduce the antithetic polish of his original. The author of 'Society' and the series that followed it was attracted rather by the caustic repartee in which the author of 'The School for Scandal' excelled. The change thus introduced at a theatre of which till then few had ever heard, was the substitution of the realities of contemporary life in drawing room, club, shooting field or camp for the threadbare traditions, stilted sentiment, and fustian talk of conven-

tional melodrama. Whether the original were, or were not, too trivial for reproduction, it is at least human nature to which the mirror was now for the first time during recent years held up. The contrast between Robertson and most of his immediate predecessors who were nearly his contemporaries was not less marked than that between those masterpieces of the Laura Matilda school, which delighted Mrs. Witterly, and the works of Miss Edgeworth, or that between the 'Great Cyrus' and the author of 'Waverley.' The *dramatis personæ* of Robertson were the men and women, the youths and maidens, the old bucks and young officers, the pretty servant girls, their ogling followers, the dapper apprentices, the seasoned toppers whom the English public had long known from Leech's drawings in the 'London Charivari,' but who had not often been met with recently on the London stage. Now, for the first time within the experience of many, the theatre became the fashion..... Even then, however, the first night of a new drama, though at the most popular playhouse fell very short of reproducing the personal distinctions of a première at the Comédie Française or the Palais Royal. That was to follow in due time. Early in the sixties an impresario, with judgment sharpened by American experience, became the lessee of the same theatre, the Lyceum, which twenty years earlier had been managed by Charles Mathews and Madame Vestris. The first great feature in Mr. Bate-man's management was the powerful and picturesque acting of his accomplished daughter in 'Leah' first and in some Shakespearian parts afterwards. About the same time an actor with whose name in coming years the Lyceum was to be more widely associated had given the public specimens of an art surprisingly vigorous and picturesque. Henry Irving first played before a London audience in 1859. In 1866 he had the good fortune to be cast with Miss Herbert (Mrs. Crabbe) in one of those character parts in which he has had few equals, the worthless, persecuting husband in 'Hunted Down.'..... The most accomplished dramatic critic whom in England the century has produced, George Henry Lewes, and the lady who bore his name, but is best known to the public as George Eliot, author of 'Adam Bede,' both witnessed the début. 'Ten or fifteen years hence,' said the gentleman, 'that young man will be where Kean once was, at the head of the English stage.' 'In my opinion,' faintly murmured the lady, 'he is there already.'"

"The theatre with us was firmly established as an honourable and lucrative institution directly men of intellectual power and of competent education began to throw their energies into it as they might have done into the law, the legislature or any other of the liberal professions. Samuel Phelps was born some ten years later than Macready; he was trained in Macready's company; under him Sadler's Wells became once more the prosperous school of classical drama. Some years junior to Phelps, Walter Montgomery laboured in the same line. Both of those men unconsciously were preparing the way for Henry Irving; they were each endowed with high gifts of mind as well as with shrewd common sense. Their detractors of course were not wanting. Neither Montgomery nor Phelps, on the score of public appreciation, had more reason to complain than Henry Irving himself. If, therefore, the reason is asked for the revived popularity of the play in all grades of English life, the answer must be not so much the exceptional brilliance of individual successes as the qualifications of industry not less than aptitude which a succession of actors has brought to the vocation. Sir Henry Irving, as a stage artist may have his mannerisms or defects. Whatever career he might have embraced, he would have made his mark in it, because, besides being a great actor, he is a remarkably clever and far-seeing man. He is

therefore in this way historically true to the best associations of his art.....In accounting for the approximation as to popularity of a London to a Paris première which to-day so much impresses the foreign visitor, other circumstances must be remembered. During the last decade or two, especially since the collapse of the second French Empire, the English capital has been, to an entirely new extent, the pleasure ground of the world, and at all seasons of the year contains a large floating population of strangers, Anglo-American or European, as well as of British subjects visiting for a few days from other parts of the Kingdom, the capital on the Thames. These birds of passage seldom possess a large social acquaintance in the capital; the men among them do not always belong to clubs; the ladies are too busy shopping to invite, or to make, calls; the theatre is thus for a constantly increasing proportion.....the easiest and the most attractive form of pleasure. Hence as might be expected, the far more amusing repertory of the Victorian theatre at the end of this century than at any previous epoch. With a Pinero, or a Grundy, to mention only two typical names; with pieces so diverting as 'Charley's Aunt,' or 'Bootles' Baby,' to mention only one or two representative plays, the Englishman whose chief pastime the play has become finds laughter-moving relaxation as effectually, more economically, and to himself a great deal more intelligibly within the roar of his own Strand, than by travelling to a Paris boulevard. The integral part now occupied by the play in the life of the most respectable portion of the middle class is shown by the spacious theatres that have lately risen in such decorous suburbs of the metropolis as Brixton."

A few errors will need to be corrected in the next edition.

Scottish Poetry of the Eighteenth Century.
2 vols. Edited by George Eyre-Todd.
(Glasgow, Hodge & Co.)

THE two concluding volumes of the useful "Abbotsford Series" bear testimony to the care and judgment of their editor to a degree which was not so noteworthy in the earlier parts. To some extent no doubt this is due to the sense of his subject growing upon the writer, an experience familiar enough to those who have grappled with a congenial and important task. Still more may it be referable to the greater wealth of material in text and criticism which belongs to what is not inaptly called the period "fullest in emotional charm of all the epochs of the national muse."

For the stream of Scottish poetry, hitherto intermittent, after the glorious period which contrasted with the dearth in English literature from Chaucer to Surrey, had but a subterranean flow during the polemical age of the seventeenth century, and came to light afresh in its native vigour with Francis Sempie and his followers, Lord Yester and Lady Grizel Baillie. "Were na my heart licht I wad dee" can never be forgotten by those who remember Burns's pathetic application of its stanzas. Thenceforward, in the hands of Ramsay and Fergusson, the Hamiltons, Jean Elliot, and Alison Rutherford, the vernacular song gathered force until it reached its culmination in Burns; while Thomson and his school, adhering to classical models, reanimated our verse by the return to nature, and left their mark upon Cowper and Wordsworth, and all English singers since. With this vigorous time Mr. Eyre-Todd has dealt, on the

whole, in a scholarly and wise fashion. He is aware of its far-reaching effects, and of the parallel current—for which he awards the much castigated Macpherson some not undeserved credit—which prolonged the influence of old romance to its rich renaissance in the hands of Scott. He has omitted, we think, no name of note, and has selected his examples happily. From the prefatory notes in the first volume we gather that he has no doubt that that extremely lawless member of the proscribed Clan Gregor, David Mallet, was the author, by a curious irony of history, of 'Rule Britannia.' That Mallet claimed the sole authorship unfortunately lends the theory no additional probability; but modern opinion seems divided on the subject. Less satisfactory is the ascription in the second volume to "Tibbie" Pagan of that beautiful song "Ca' the yowes to the knowes"; and we should have liked a better authority than Peter Buchan for attributing to George Halket the Jacobite song "Whirry, Whigs, awa'." While we speak of Jacobitism, might not that admirably virulent lilt 'Lady Keith's Lament' have been included in the present period?

Though I yart be my locks and grey,
And eild hae crooked me down, what matter?
I'll dance and sing ae other day,
The day our king comes ower the water.

Mr. Todd corrects Stenhouse's error in assigning to Mrs. Scott of Dumbarton the 'Wooded and Married and A' of that spirited North-Countryman, Alexander Ross. The texts on the whole are satisfactory, though sometimes, as in 'The Kailbrose of Old Scotland,' not those with which we are most familiar. Occasionally a variation dictated by "modern delicacy" is not an improvement. It is "the wooer that's thowless and cauld," not "thoughtless," who is "unfit for the widow" in Allan Ramsay's song.

Among the best pieces in the first volume are Skinner's well-known 'Ewie wi' the Crookit Horn,' Mickle's 'Sailor's Wife,' the remarkable anonymous poem 'Albania,' and Tobias Smollett's last patriotic stanza, added, as we are reminded, to 'The Tears of Scotland' when a visitor suggested the danger of expressing his feelings:—

While the warm blood bedews my veins,
And unimpaired remembrance reigns,
Resentment of my country's fate
Within my filial heart shall beat;
And spite of her insulting foe
My sympathizing verse shall flow.
Mourn, hapless Caledonia, mourn
Thy banished peace, thy laurels torn!

The second and more important volume contains a representative selection from Burns. The editor's prefatory note is moderate and sane in tone, and it is agreeable to mark his recognition of the fact, now thoroughly accepted by the best authorities, that no writer ever made more use of models than the poet; that he is, in fact, the supreme efflorescence of centuries of Scottish song, and his glory, like Shakspeare's, lies in having transmuted into gold the well-worn themes which made the staple of his art. Next in importance to the extracts from Burns may be placed the poetic gems from Lady Nairne, whose 'Laird of Cockpen' and 'Caller Herrin' deserve an equal immortality. Of other less-known writers there are some fine examples. Nothing in

the humorous mood is more vivacious than 'The Siller Gun' of Mayne. The volunteers of Dumfries appear to have been a little to seek in the matter of discipline, like some modern Scottish warriors who lately moved the mirth of Parliament. Their drill instructor's ideal is hardly satisfied.

"Ohon!" says George, and gae a grane,
"The age o' chivalry is gane!"

Syne, having ower and ower again

The hale surveyed,
Their route and a' things else made plain,
He snuffed, and said:

"Now, gentlemen! now mind the motion,
And dinna this time mak a' botion;
Shouter your arms!—O, haud them tosh on,
And not athraw!
Wheel wi' your left hands to the ocean,
An' march awa'!"

The last command reminds us of the City colonel who gave "Up Basinghall Street" as the word to his myrmidons.

The "convener of the trades" is delightfully sketched:—

Attended by his body guard,
He stepped in gracefulness unpaired,
Straught as the poplar on the swaid
And strong as Samson;
Nae e'e could look without regard
On Robin Tamson.

To the unknown author of the 'Hars't Rig' we are indebted for an animated picture of Highland and Lowland harvesters in the olden time. The characteristics, gentle enough, of the "trout-shows" (tromhad so—come here) are especially well treated.

William Beattie's 'Winter's Night' depicts to the life the habits and manners of an Aberdeenshire Lowland farm. The fairly numerous extracts from Fergusson may direct attention to an author somewhat unduly neglected, to whom Burns owed several of his choicest themes.

The notes deal, among other matters, with the unhappy piracies of Logan upon his ill-used friend Michael Bruce. Mr. Todd sums up not too severely against the claims of Logan to the 'Ode to the Cuckoo' and certain paraphrases or "Gospel sonnets." It is certain that Logan claimed Dr. Doddridge's well-known piece 'O God of Bethel,' and imported bodily into his 'Braes of Yarrow' four lines from the ancient ballad 'Willie drowned in Yarrow.' In another instance there is less temptation to adopt the editor's judgment. To our thinking, Mrs. Grant (who lived at Carron, on Speyside, and must not be confounded with her celebrated namesake at Laggan) most certainly referred in 'Roy's Wife' to Aldivalloch in the neighbouring Cabrach, and the "Glacks of Balloch" adjoining. It is the universal tradition of the neighbourhood, and the whole turn of the verse, its rhyme of "mine" with "quean" (or "quine," Aberdonic), bespeaks a Northern subject. The Tayside reference is too remote. We looked to the glossary in vain for new light on the "daimen-icker in a thrave," of which Mr. Jacks, in his late work 'Burns in other Tongues,' gave an unusual interpretation, not since substantiated. But the glossary has never been the point in which the editor of this collection has shown to advantage. In this volume we have the extraordinary rendering of "Broom besoms," *per obscurus*, "Gorse brooms." Did any one ever use gorse for sweeping purposes? And does not Mr.

Todd know gorse from broom? With this perhaps Philistine criticism we will lay down a book which we can assure him has given us much pleasure, and of which the merits far exceed the defects.

The Private Library. By Arthur L. Humphreys. (Hatchard.)

SUPPOSING that, in answer to some qualm of conscience, one of the eight hundred to a thousand millionaires who, we are told, are at the present day to be found in England alone, should determine to replace by a handsome and well-furnished library the few shelves of books that may be found in an average country house, and supposing, again, he did not, as has been done, charge some bookseller to furnish it with books at so much a yard, the would-be book-owner might be commended to Mr. Humphreys's volume. With a good many thousands to spend and a little information, which Mr. Humphreys does not supply, as to the class of books to order, a very handsome and comfortable room might be provided, in which, in the absence of other occupants, the millionaire might take an agreeable siesta. Valuable hints are thrown out by Mr. Humphreys as to the manner in which books are to be arranged and rendered easily accessible, and the best advice possible is supplied about the ways of guarding the volumes from the manifold dangers to which they are subject.

In addition to his own eminently sage and judicious counsels, moreover, Mr. Humphreys repeats for the advantage of his pupil the best things that have been said by book-lovers of established reputation. From most standpoints the new work is excellent, and from all it is entitled to consideration. There are those, however, and we are of them, to whom its counsels of perfection scarcely appeal. Like the advice of a fashionable doctor to the hard worker to winter in the south of France or take a trip in a sailing ship to Australia and back, they beget a lurking suspicion of ironical intent.

Does a man determine all at once to have a fine library and set to work to collect it? If so, he is greatly to be pitied. It will be when gained as joyless a possession as a gallery of pictures to a blind man. The true book-lover collects, as the poet sings, "because he must." One understands how in Renaissance times, when the passion of learning spread over the world, and books and MSS. were few, Dukes of Florence or Urbino sent round the world to collect treasures, just as the senate of Venice, with a kindred passion for architecture, exacted a toll of marbles from ships that entered the port. That is a princely fashion by which the world has hugely profited. These are days in which splendid private libraries are dispersed rather than accumulated, and the noble collections that were once the pride of our "great houses" are now dispersed over England and America. Big collectors, ordinarily of a slightly inferior social station, still exist, and have their lives written by Mr. Quaritch. We understand, for instance, how, like another Turner, to avoid the mention of names of living men, a book-buyer commissions the greatest dealers of the world to send him or report to him any choice or unique specimen

that comes within their ken. Unless he waits with anxiety for its arrival, unless he—yes, unless he assists at opening it out and himself turns over feverishly its pages, he is not a book-lover. Book-loving "may have clapped him o' the shoulder," but with Rosalind we'll "warrant him heart-whole." A library may be a man's joy or, *pace* Mr. Ruskin, his mania, or it may be an appanage, a part of his state.

Your real collector begins young and pinches himself, let it be hoped, in gathering together his first hundred volumes. If he does not continue so doing, if that first edition of Herrick's 'Hesperides' or Wither's 'Emblems' is paid for as easily as he pays for a new saddle, the joy of collecting is over. Yet the millionaire is not excluded from the ranks of the bibliophiles. What more heroic picture is there than that of the fight over the Valdarfer Boccaccio, now diminished in lustre, but still scarce and prized? That fight shows the true spirit of the collector.

Books increase quickly, and where to put them becomes the question—a question on which Mr. Humphreys does not greatly enlighten us. There are a few palatial houses "to let" in London, that of the late Sir John Millais, for instance. Take that and fit it up with bookcases and the problem is solved, but "Non cuivis homini contingit adire Corinthus." Given space enough and all is easy. It injures valuable books to put them upon upper shelves. While the temperature of a floor is 65° Fahr., that of an upper gallery is 142°. "Such a temperature dries up the oil of the leather and burns out its life." "The surest way," says Mr. Blades, quoted by our author, "to preserve your books is to tend them as you would your own children, who are sure to sicken if confined in an atmosphere which is impure, too hot, too cold, too damp, or too dry." Sadly we assent. Do not, if possible, use steps, have no shelves the tops of which are not within the reach of the hand, advises Mr. Humphreys. Yes, but how under these conditions house five, ten, twenty thousand volumes? "Sell some," says the outsider; but which? Will the father of the largest family part with one? All that Mr. Humphreys says is right. The average collector, however, must use high shelves. Under such conditions he should place thereon books in paper or cardboard covers only—never books in leather. The former will take comparatively little harm. So princely in his imaginings is Mr. Humphreys that he discusses the question of binding the latest Pepys, and whether it should be done as volume after volume appears, or when—when?—it is completed. In its present cloth a book such as that is at its best, and he is not a genuine book-lover who would put it in morocco until by use the cloth cover is impaired. Unhesitatingly we say that covers such as those of Pepys and the Cambridge Shakespeare, both of which Mr. Humphreys mentions, and we will add Prof. Skeat's Chaucer, Walpole's 'Letters,' Messrs. Henley and Henderson's Burns, Mr. Ellis's Rossetti, and innumerable others, look more picturesque and lovely on the shelves while the cloth covers are fresh than the most gorgeously attired works. This is perhaps rather a confession of faith than a review. It is the faith of

one who has collected almost from the cradle. For such as he Mr. Humphreys's well-written and interesting volume has no special message.

With the Dutch in the East: an Outline of the Military Operations in Lombok, 1894, &c. By Capt. W. Cool, Dutch Engineers. Translated by E. J. Taylor. (Luzac & Co.)

THERE are, it is to be feared, but few books published in this country from which English readers can obtain information as to the doings of the Dutch in their Eastern colonies and their methods of dealing with protected native states. For this reason we are glad that Capt. Cool's account of the Lombok expedition has been translated. Primarily, the book represents a critical account by a military expert of a six months' campaign which ended in the extinction of the Balinese dynasty that for several generations had been misgoverning the country; but as leading up to the catastrophe the author has inserted also what he describes as "a popular account of the native characteristics, architecture, methods of irrigation, agricultural pursuits, folklore, religious customs, and a history of the introduction of Islamism and Hinduism into the island." These inserted chapters will probably be regarded as the least satisfactory part of the volume. Firstly, they grievously interrupt the main story; secondly, the details as to native folk-lore, usages, and institutions represent, not first-hand information, but compilations from the works of other authorities; and finally, the chapter on the early connexions of the Dutch with Bali and Lombok—a chapter which the translator describes as, in the original, exceedingly lengthy and verbose, and which has therefore been abbreviated in the English edition—though it may prove the right of the Netherlands Government to intervene when petitioned for help against misgovernment and oppression, proves something also to which its author can hardly have intended to give prominence: it proves responsibilities and neglect of responsibilities. The Government at Batavia ought to have intervened years before they did, and to have long ago given to this unfortunate dependency the benefits of civilized administration. It is not unlikely that the reader will skip a good many pages in the third and fourth chapters; and yet in the little here told us about the flight of the Hindu princes, before Mohammedan rebels, from Java to Bali—where Brahminism still holds the upper hand and Kawi literature is still studied—there is something of more lasting interest than in the "pugnax exactosque tyrannos" described further on in the book. In Kashmir Hindu rulers hold sway over Mohammedan peasants; and this strange condition of affairs prevailed till the close of 1894 in Lombok also, for when once they had consolidated their authority in Bali those refugees from Java gradually extended their power over the Sassaks of Lombok, who had already become followers of the Prophet. It may reasonably be conjectured that the zeal of the Mussulman emissaries would not have been long in putting an end to this state of things but for the appearance of Europeans in the Malay Archipelago at the critical

period. It has been put an end to now; the dynasty has perished either on the field of battle or in captivity, and its capital has been razed.

What the immediate causes were which led the Dutch to deal so drastically with the case, and how the operations were conducted—their initial failures and their final triumphs—Capt. Cool has here set out; but the Englishman who takes the book in hand, endeavouring from its contents to estimate the merits and the shortcomings of the Netherlands-Indian system, would do well to bear in mind that Dutch colonial policy is greatly hampered by public opinion in Holland. Parliamentary majorities there are extremely narrow, so that the Minister for the Colonies has always a very uncertain tenure of office. Secondly, the East Indian possessions are administered with a view to pecuniary profit. The balance on the budget goes to the mother country. This balance has of late years, indeed, been largely, if not wholly absorbed by the Acheen war; but the necessity of having a balance to remit if possible obliges the Council of Netherlands India to postpone or avoid any enterprises entailing unforeseen expenditure, and cripples the energies of those who have to carry out an undertaking when once begun. These underlying evils may be discerned affecting the Lombok episode: there was the usual Dutch carefulness and attention in matters of detail; but the expedition was probably not sufficiently strong when it started, and when the Balinese princes made their treacherous overtures they led their opponents completely into a trap, and consequently many valuable lives were sacrificed. There could, however, be but one end to this really unequal struggle, and the following extract represents the last spasm of expiring resistance. A column

"marched to Sasari, which they reached at 9 A.M. and surrounded. The members of the prince's family were summoned to surrender, and, as the parleying led to nothing, the artillery opened fire on their residence at 11.30 A.M. The place was soon in flames, and at the same time a terrible noise was heard; from the border of the kampong (village) a brisk fire was directed on our advancing troops on the east side. The reserve were ordered to go to their relief, but by the time they had reached the fighting line a terrible drama had taken place. Whilst the 6th Battalion were encircling the kampong more closely, suddenly, and amidst the wildest yells and cries, a whole band of Balinese rushed forth from the burning pile on Capt. Schreiner's column. These were all the remaining members of the reigning family with their suite.....men, women, and children; they were ready to seek death, and had arrayed themselves in their most elegant dresses, adorned themselves with jewellery, armed themselves with the sacred kris, or spear, and, thus prepared, they hurried themselves with all their strength on our soldiers. This was the famous 'poepotan'—"

a frenzy that rushes on death. All were either shot down summarily or bayoneted, or else took their own lives. "Twelve men occupying the highest positions and fifty of the most noted women died like heroes."

On the whole, the translation has been well executed; at any rate, we have not noticed more than one or two cases where there has presumably been some misapprehension of the Dutch text; but "the dis-

position of the troops was such that they are completely at the mercy of the people," &c., is a sentence which might have been revised. "Two 12 c. M.A. siege-guns" ought to have been printed "two 12 c.m. breech-loading siege-guns"; and it does not appear why on p. 346 "rijksdaalders" is used instead of *dollars*, the plainer English equivalent. That the letterpress was actually printed in Holland is apparent, but it is a pity that before publication the work was not revised by a competent English proof-reader. As matters stand, there are countless misprints. The illustrations are suitable, and for the most part good; but a few, unfortunately, have been rather blurred in the printing.

NEW NOVELS.

Mr. Peters. By Riccardo Stephens. (Bliss, Sands & Co.)

THERE is a very conscious exertion in reading the novel entitled 'Mr. Peters'; the style is singularly dry and *staccato*, and details of little interest or importance are worked out on the same scale as those of more prominence. These characteristics are to be regretted, for the story is good and often amusing, the plot supplies ample motive, and there is no little ingenuity in its construction. It is, however, a very long and substantial meal for the reader; but when the difficulty of manner is surmounted it will be found an interesting story of life of to-day in Edinburgh, and one that the reader comes to appreciate both for its moral and literary qualities. We should have liked to give at greater length our reasons for appreciating this volume.

A Long Probation. By Henry Gibbs. (Burns & Oates.)

THE author of 'A Long Probation' should not have taxed his readers at such inordinate length. Seven hundred and thirty pages averaging three hundred and fifty words each are more than the public are accustomed to find in a single volume of fiction. The story is exceedingly discursive. Quiet valleys, simple peasants, unambitious scholars, and village priests are the staple themes, and these are rudely contrasted with the horrors of the battle-field of Sedan, many of the details of which are quoted, with due acknowledgment, from the *Times* correspondent. The mystery attaching to the birth of a foundling is ultimately cleared up, and a long novel comes to a weak termination. The book is dedicated to Cardinal Vaughan, who will hardly be gratified by an unkind reference in the text of the story to an Archbishop of Canterbury. The first name of the early Venetian oil painter Marco Basaiti is incorrectly given as Mario.

Carlton Priors. By John Stafford. (Chatto & Windus.)

THE technique of 'Carlton Priors' is curious. Commencing with narrative in the third person, the story breaks at intervals into autobiography; and the result is by no means unsatisfactory. The novel is one of contemporary country life; and the method of writing is obviously framed on a model which Mr. Thomas Hardy's more recent writings have made familiar, if not popular.

This feature in John Stafford's writing was noticeable in a volume of collected stories of recent publication; but there is no reason why it should involve the frequent use of bad grammar. The volume before us is overburdened with passages of conversation; in other respects it contains a very pleasing and interesting story, and one that promises better things from the same pen.

Adoptée. Par Mary Floran. (Paris, Calmann Lévy.)

'ADOPTÉE' is as excellent a book for girls as is the author's 'La Faim et la Soif.' The story of the adoption by a great family of one of the many children of a middle-class household, and of the spoiling of the girl's character by the conditions of her existence, is admirably told. The happy conclusion is not, perhaps, true to life.

The Will to Believe, and other Essays in Popular Philosophy. By William James. (Longmans & Co.)

A CONSIDERABLE time ago Prof. James was described as one of the few writers on metaphysics who are not lugubrious. This description remains as true as ever. The present volume has all his accustomed liveliness of style, and, though composed of collected addresses, it really does, as he imagines, "express a tolerably definite philosophic attitude in a very untechnical way." The doctrine propounded is defined as "radical empiricism," because it renounces on principle the attempt to construct a complete theory in which every fact would stand in some rational relation to every other. For this philosophy there remain facts that are unrelated. Among these are affirmations of "free will," which may appear at any time in the future history of the world, and overthrow everything that could have been inferred from existing causes by any possible intelligence. Prof. James entertains no objection to bringing such occurrences under the head of "chance" or pure haphazard. Similarly, as regards present occurrences, he has no *a priori* objection to the investigation of assertions coming from any quarter, provided only that they promise to derange the world of uniform law or speculative reason set up by men of science or monistic philosophers. Would he object to our suggesting "casualism" as an alternative name for the general doctrine?

Upon the formation of beliefs the thesis Prof. James defends is this:—

"Our passionate nature not only lawfully may, but must, decide an option between propositions, whenever it is a genuine option that cannot by its nature be decided on intellectual grounds; for to say, under such circumstances, 'Do not decide, but leave the question open,' is itself a passionate decision—just like deciding yes or no—and is attended with the same risk of losing the truth."

Or, as it is put in another place:—

"Of two conceptions equally fit to satisfy the logical demand, that one which awakens the active impulses, or satisfies other æsthetic demands better than the other, will be accounted the more rational conception, and will deservedly prevail."

This seems to him involved in the abandonment of scholastic "objective certainty." Unless philosophic propositions, say about

the inner nature or the origin and destiny of things, are absolutely forced on the mind, so that assent to them cannot be refused, the only proper way of forming beliefs is to give play to our whole complex nature and let that decide what it is practically best for us to believe. We cannot be certain that we are right, but we can at least adopt the belief that will make us act most strenuously. As it is certain that all men will not select the same belief, the truth, Prof. James seems to say, must be decided by the respective degrees of success of the various hypotheses when put into practice socially. Thus in religion that which remains in the end the most practically successful faith may be taken to be the truest. In the mean time, as we must run some speculative risk, we need not in aiming at truth follow simply our pure speculative reason. No scientific agnostic or monistic philosopher has the right to forbid us to run the risk of being wrong, and we show our courage in running it, impelled by the desire that the world should be in truth such as to offer an adequate field of exercise for our practical nature.

This is Prof. James's drift. Positions very like that from which he sets out are not unfamiliar in recent thought. It may be said of him, as of others who have taken the same general direction, that although interesting he is not convincing. Indeed, his own pupils, he candidly admits, find a difficulty in accepting the notion that they have a right to believe without intellectual evidence. That too much has been made of the intellect and too little of the will in recent thought it is difficult to see. The air of late has been thick with doctrines of "the primacy of the will" in one form or another. And in spite of that we do not think it will be possible, so long as the genuine philosophic impulse endures, to get rid of ideals, such as those of Aristotle and Spinoza, which conceive of the speculative life as having a value even out of all relation to practical needs. It would be decidedly a paradox if at the present day, and especially in America, the predominant tendency were, as Prof. James says it is, to recognize too little "how entirely the intellect is built up of practical interests." On the contrary, the position that "perception and thinking are only there for behaviour's sake" seems exactly adapted to become a rallying cry for the world of material interests against all genuine philosophy. That world would no doubt be extremely glad to have on the one side a physical science existing only for the sake of applications to the useful arts, and on the other side a philosophy ready to justify all private or public unreason by theoretical scepticism.

Such a result Prof. James would repudiate as much as any one, though it seems to us that which would naturally follow from the use of his method. With much of what he says in detail we fully agree. Scientific agnosticism is not entitled to the last word on the problem of belief, which is a philosophical and not a purely scientific question. And in what he says of the importance of individuals in the process of historical evolution Prof. James is quite convincing against those who think everything is explained when they have said that both the individual and the race are products of the environment, and therefore secondary

objects of study. If, as he puts it, we can explain the Greek mind by the stimulating influence of commerce encouraged [by the geographical features of Greece, it remains inexplicable why the Phœnicians did not equal or surpass the Greeks in art and thought. This, as he sees, is an entirely different question from that of metaphysical indeterminism. There is nothing to prevent a determinist holding the same view about the relations between the individual and the environment as Prof. James. And, in fact, with regard to the function of men of genius in history, Mill took up exactly the same position.

SHORT STORIES.

THE wise and gentle prefatory words with which Mrs. Oliphant introduces her two stories of "the ebb of life," published by Messrs. Smith & Elder under the title *The Ways of Life*, need not the half-apology she makes for them. How to grow old with dignity is a problem which presents itself with more natural force to elderly people than the difficulties arising from the early complications of passion, so frequently set before us as "the chief object of interest in the world." It is not, however, the physical decline of life, but the disconcerting moment when a man discovers that his powers, professional, artistic, or other, no longer command the acceptance necessary for holding his place in the competition for existence, which is the "over true" subject-matter of the brace of parables before us. In these the author declines to cater for the "monotonous demand for a love story which crushes out of court all the rest of life—so infinite in variety, so full of complication, so humorous, so mysterious, so natural and true." Love is in them, of the staid and married sort, and indeed the final interview between "Mr. Sandford" and his wife is full of the pathos of deep affection; but the interest lies in the attitude of two men in advanced life to the sudden and bewildering shock of the cessation of their means—means whereby they had up to the fatal point provided for the circle dependent on them. Mr. Sandford's is the hard case of an artist whose *genre* has gone out of fashion. 'The Black Prince at Limoges' is no worse in technical skill than the historical canvases which have long since made his name; but a generation which looks back with scorn on "those ridiculous old days when the subject was everything," even if it will not "laugh at faith so naïf," is clearly not likely to give the painter his price. And Mr. Sandford at sixty finds "a stop in the wheels of his life." The pathos of the situation is heightened by the total unconsciousness of the bright, unpractical boys and girls just grown up to happy adolescence, and of the faithful and confiding mother of the family. Mrs. Oliphant has done full justice to her theme on all its sides, but the touch of ruth to which she confesses leads her to provide an outlet for the despairing husband and father—something which he prays for, but dares not anticipate, a solution "by the grace of God." This slight story is marked by the penetrating insight into average human nature, the humorous detail, the clean workmanship which Mrs. Oliphant's readers have often enjoyed on a larger scale. As of old, the writer's art is none the worse for an occasional idiomatic Scottishism, as remote from the kailyard as it is characteristic. How forcible is the latent Celticism of the sentence, "It is you that should not say that, Mary," in the closing scene! This familiar trait is, of course, more noticeable in the second tale, of which the scene is laid near Edinburgh. Susie Dalyell—or D'yell, as she prefers to call it, "in the true antiquous way"—is one of Mrs. Oliphant's own charming little girls, a very Malaprop in her use of long words, and full of innocent palpitations, hopes, and fears. The story, indeed, though much more

full of humour, is less impressive in the development of its theme than the first, though in it, too, the moral annihilation of a man who has just passed the climax of his practical life is "mysterious, natural, and true." But in both cases the full piteousness of the position is only suggested.

Cottage Folk, by Mrs. Comyns Carr (Heinemann), is a collection of nine stories, four of considerable length and five of a shorter description. All are well written, and but for the sadness of their subjects they might be called pleasing. In the last two of the collection there is an effort to paint the picture in brighter colours, and both of these are excellent. The lives of cottage folk are, however, too often involved in sadness. Mrs. Comyns Carr has an artist's eye for "effects." The figures in the foreground and the landscape in the middle distance and background are always carefully sketched. Details of dress are not omitted, and the whole *mise-en-scène* is invariably well thought out. "Hoppers" from the metropolis are among the many cottage folk who figure in these pages, and they appear to have been frequently studied by the writer. As a whole, the volume is very much above the average of collected short stories.

It is impossible not to be sincerely sorry for Mr. Vincent O'Sullivan, the author of *A Book of Bargains* (Smithers). Possibly it is not his fault that he has disagreeable ideas, and it is certainly his misfortune that he writes so badly as he does. One must regret, too, that Mr. Aubrey Beardsley should have furnished the unfortunate little volume with a peculiarly unpleasant frontispiece. The seven sketches contained in the book are all nasty stories of murder or violent death, with details constructed to make one's flesh creep or, if possible, to make one sick; but the manner of telling is so ineffective that one is more inclined to laugh than to be horrified, though certainly some of the ideas are very fairly disgusting.

Paul's Stepmother. By Lady Troubridge. (Richards.)—Lady Troubridge shows more skill in her writing than in her choice of subject; and there is little doubt that the writer is capable of far better work than appears in either 'Paul's Stepmother' or 'Poor Roderick.' Both of them involve unfortunate elements. In one the hero is in love with his father's second wife, in the other with the wife of his colonel; and in both the ladies share, though they do not indulge the affection. Of the two stories we prefer the second.

Litanies of Life. By Kathleen Watson. (Bowden.)—A little volume of five stories is issued under this title, and includes some graceful and clever narratives. The title sufficiently indicates the sadness which pervades the volume. The best piece in the collection is that entitled 'Off Arran's Isle.' One seems to be an American story; but all are Lenten litanies.

Miss Arabella Kenealy has a very decided inclination for the horrible, in which she indulges freely in *Belinda's Beauty*, &c. (Bliss, Sands & Co.). As might be expected, there is considerable display of a vague medical lore, which sometimes degenerates to nastiness when allied with the horrible, as it is in 'A Human Vivisection.' The effect of this tale seems to us not to be the legitimate effect of a tale of horror, merely to produce a momentary sensation of terror, but rather to disgust, as does the sight of a filthy object. Further, it is not creative; anybody can imagine the horror of being vivisected; nothing is added to that idea in this story. Some of Lord Syfret's experiences are better work; the gruesome story of the man imprisoned in the dentist's chair is more imaginative in its description of the patient's agony and more suggestive of truth. The "Frivolities and Sentimentalities" which begin the book are

in a lighter vein, and the first two are amusing. Miss Kenealy, however, seems to go on the principle in all her light tales that in love-making the chief advances should come from the girl.

OUR LIBRARY TABLE.

MR. H. D. TRAILL publishes, through Messrs. Bliss, Sands & Co., *Lord Cromer: a Biography*. It is well illustrated, and contains an admirable photograph of Lord Cromer himself. We fear, however, that Mr. Traill has undertaken—in deed, he knows that he has undertaken—a task impossible of accomplishment. The youth of Lord Cromer was extremely undistinguished. He is an example of the truth of the famous statement that any English gentleman is fit for any post to which the favour of the sovereign may call him. As a schoolboy he made no impression upon his masters or his companions; as a soldier he was not thought remarkable; and, while he was a respectable finance minister in India, it was not until he assumed his task in Egypt, in the course of his second employment in that country, that he became the considerable personage that he is. As soon as he arrived in Egypt he became mixed up in events of extraordinary difficulty connected with that grave of reputations—the Soudan; and he can only be cleared from the charge of considerable inconsistency by throwing on to others responsibility which is probably theirs, but which cannot, definitely and finally, be proved to be theirs in the lifetime of living people. Mr. Traill, of course, explains that Lord Cromer himself, being a trustworthy servant of the Foreign Office, cannot denounce his masters, and denunciation of his masters may be necessary to an historical defence. Many books have appeared, beginning with Gordon's diaries, which have caused controversy, in which the names of Lord Wolseley, of Sir E. Malet, of Sir E. Baring, of Mr. Gladstone, and of Lord Granville are mixed up. But all these rest either upon Blue-books or upon rumour; and Blue-books admittedly do not tell the whole case, while rumour is untrustworthy. Mr. Boulger's recent book made some such publication as the present probable, but cannot make it complete or final. Mr. Traill is somewhat inclined, by his politics, to throw blame on British administrations, and mainly upon that of Mr. Gladstone; but his careful examination of the Blue-books has led him to see that a great deal is to be said upon the other side, and his final censure of Mr. Gladstone's Government rests mainly upon the feebleness or vacillation of their military policy. It is clear, however, that he thinks that Gordon was too mad to be employed; and that will probably be the verdict of history upon his employment. The side issue of the refusal of Zebehr to Gordon is a difficult question for our author, because Sir Evelyn Baring's view upon this question underwent a sharp change. The crucial point at last became "public opinion in England," but Sir Evelyn Baring in the despatch quoted was evidently not in possession of the facts, which indeed only became clear after its receipt. The Zebehr policy may have been the best, and Lord Cromer may be justified now in thinking that his final advice in favour of Zebehr's employment ought to have been taken. But "public opinion in England" did not mean a mere vague feeling. It was an opinion which would have prevented the actual step being taken. Mr. W. E. Forster gave private notice of a vote of censure, and privately assured the Government that he could count for it on the support of the Conservative party, which made it certain that the House of Commons would have passed a resolution declining to sanction the employment of Zebehr Pasha; so that while this was very probably the wisest policy, it was as a matter of fact impossible to adopt it. Mr. Traill's strictures upon the military

policy of Mr. Gladstone's Government are deserved. It is known that Sir Evelyn Wood, as Mr. Traill states, advised a Suakim expedition to Berber, as did General Stephenson. It is also known that Lord Roberts was willing to have carried it out with an Indian force, and that Lord Wolseley, who at first inclined to the same view, finally pronounced in favour of the Nile route, the adoption of which involved that waiting for high water which was fatal to the chance of arriving in time. The execution of the book, considering the difficulties of the subject, is good.

The Annual Register for 1896 is published by Messrs. Longman & Co., and is upon the ordinary lines and of the usual merit. In other words, it continues to be necessary, and contains the full obituary notices and those accounts of events in various countries which we look for in it, and never fail to find. The weak points of the volume remain, and concern chiefly the imperfection or want of fulness of the index, to which we have always been inclined to take exception. The value of 'The Annual Register' for reference is great in cases where one has a clue which, owing to the regular arrangement of the book, replaces the necessity for an index; but in the common case where the clue is very slight the index is the only resource to save waste of time, and we have always thought that 'The Annual Register' would be more useful if there were a full and clear index of all names referred to in it. There is no clue for rapid reference equal to a name. If one wants to look out an event concerning Germany, which one thinks occurred in a particular year, one turns naturally to the name of the minister or statesman involved, and not to the heading of a subject such as "Germany," or whatever it may be. Now 'The Annual Register' index has never been a full one of names, and although such an index is in fact much easier to make than the scientifically constructed index which does figure in the 'Register,' yet we believe that the former would be more effective for the purpose in view. Otherwise we have nothing but praise for this publication.

British Golf Links, edited by Mr. Horace Hutchinson (Virtue & Co.), is a book that no publisher would have ventured upon a dozen years ago; but no doubt the present craze for golf will induce a sufficient number of people to buy a folio containing views of clubhouses, greens, players, and medals derived from photographs not always particularly good. Mr. Hutchinson contributes the letterpress, and writes in a sensible and straightforward style; indeed, he has more literary skill than any other of those who write on golf, but it is impossible to make a description of links interesting.

MESSRS. GOWANS & SON have brought out a handsome volume containing some early writings of Carlyle's under the title of *Montaigne and other Essays*. Whether, however, it was a wise thing to disinter biographies written as hack-work for Sir David Brewster is more than doubtful. Carlyle certainly would not have reprinted them nor turned Lady M. W. Montagu into "Lady Montagu." Mr. Crockett contributes an egotistical and affected preface.

THE HON. W. WARREN VERNON has published a second edition of his *Readings on the Purgatorio of Dante* (Macmillan & Co.), in which he has enlarged his notes and remodelled his translation and running commentary. The text of Dr. Moore has been followed instead of that of Scartazzini.

THE handsome edition of *Harold, the Last of the Saxon Kings*, which Messrs. A. Constable & Co. publish, has been edited, with elaborate prolegomena, facsimiles, and notes, by Mr. Laurence Gomme, as if Bulwer Lytton's romance were a classic. As we are unable to regard it in that light, we cannot help thinking

that Mr. Gomme has wasted his pains, although there is no doubt that he has done his work well. It may be remarked that on the debated question of the palisade at Hastings he adopts Mr. Round's views.—Messrs. Bliss, Sands & Co. have reprinted in one portly volume Boswell's *Life of Johnson* and the *Tour to the Hebrides*. The type is good, and the price is wonderfully moderate. Mr. Percy Fitzgerald is the editor.

MR. SMITH sends us the new issue of Dickens's useful *Dictionary of the Thames*; it is printed on rather poor paper.—The insertion of a better map would improve *Cassell's Guide to London*, and make it an excellent sixpennyworth. Some discriminating hints on restaurants would be an advantage to the stranger.—*Along the Medway* (Taylor & Son) is a useful little manual for the pedestrian by Mr. W. Miles.

WE have on our table *England in the Days of Old*, by W. Andrews (Andrews),—*Mayville: an Anglo-French Pleasance* (Fisher Unwin),—*The Heritage of Burns*, by W. R. Turnbull (Haddington, Sinclair),—*Shakespeare's Archer*, by W. L. Rushton (Liverpool, Lee & Nightingale),—*Pope's Essay on Criticism*, edited by J. C. Collins (Macmillan),—*Pope's Essay on Criticism*, edited by the Rev. H. Evans (Blackie),—*Pitt Press Series: The Anabasis of Xenophon, Book II.*, edited by G. M. Edwards (Cambridge, University Press),—*Blackie's Modern French Texts: Gustave Aimard's Les Trappeurs de l'Arkansas*, edited by M. Ninet (Blackie),—*English Visible Speech in Twelve Lessons*, by A. M. Bell (Washington, the Volta Bureau),—*English and French and French and English Explanatory Dictionary of Terms and Phrases relating to Finance*, by M. A. Méliot (Wilson),—*Catalogue of the Coins of the Indian Museum*, by Charles J. Rodgers, Parts III. and IV. (Calcutta, Trustees of the Indian Museum),—*The Journal of Experimental Medicine*, edited by W. H. Welch, M.D., Vol. I. Nos. II. and III. (Appleton),—*Model of a Horizontal Steam Engine*, by C. Volkert, edited by A. Philip (Philip & Son),—*Out-of-the-Way Pets*, by the Rev. T. Wood (Sherlock),—*The Rhinocrats*, by H. Higgs (Macmillan),—*Lectures on Ecclesiastical History*, by the Rev. F. W. Farrar, D.D., and others (Nisbet),—*The Action of Light in Photography*, by Capt. Abney (Long),—*Crystal-Gazing and the Wonders of Clairvoyance*, by J. Melville (Nichols),—*The Railway Map of South Africa, 1897* (Office of 'South Africa'),—*Francesca Halstead*, by R. St. Barbe (Digby & Long),—*Ferdinand Lassalle and Helene von Dönniges*, by E. E. Evans (Sonnenschein),—*Toby's Promise*, by A. M. Hopkinson (Arnold),—*Old Dorset*, by R. C. Rogers (Putnam),—*Three Daughters of the United Kingdom*, by Mrs. Innes Browne (Burns & Oates),—*Animal Episodes and Studies in Sensation*, by G. H. Powell (Redway),—*The Haunted Looking-Glass*, by G. Darrell (Digby & Long),—*The Ideals of a Parish*, by John Gott, Bishop of Truro (S.P.C.K.),—*Studies in Theology*, by Guy Sylvester (J. Heywood),—*Saint Benedict*, by the Rev. Abbot Tosti, translated from the Italian by the Rev. W. R. Canon Woods (Kegan Paul),—*Parsons and Weavers*, by the Rev. F. B. Smith (Skeffington),—*Christian Men of Science*, by Various Authors (R.T.S.),—*The Prophecies of Jesus Christ*, by Dr. Paul Schwartzkopff, translated by Rev. Neil Buchanan (Edinburgh, T. & T. Clark),—*Life of Christ*, by the Rev. J. Duggan (Kegan Paul),—*Quenay et la Physiocratie*, by Y. Guyot (Paris, Guillaumin),—*De Ectypis-Quibusdam Aeneis*, by A. de Ridder (Paris, Fontemoing),—*Le Collier de Cheveux*, by L. Letang (Paris, Lévy),—*L'Antisémitisme*, by A. Leroy-Beaulieu (Paris, Lévy),—*Geschichte der isländischen Geographie*, by A. Gebhardt, Vol. I. (Leipzig, Teubner),—*Kiev la Mère des Villes Russes*, by the Baron de Baye (Paris, Nilsson),—*and L'Islande avant le Christianisme*, by A. Geffroy (Paris, Leroux). Among New Editions we have *Appearance and Reality*, by F. H. Bradley (Sonnenschein),—and *Dickens's David Copperfield* (Croome & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Aveling's (F. W.) Who was Jesus Christ? and other Questions, cr. 8vo. 6/ cl.
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- Schönbach (A. H.): Das Christentum in der altdutschen Heldendichtung, 6m.

Philosophy.

- Güttler (C.): Eduard, Lord Herbert v. Cherbury, ein Beitrag zur Geschichte des Psychologismus u. der Religionsphilosophie, 6m.

Political Economy.

- Grave (J.): L'Individu et la Société, 3fr. 50.
 Nieuwenhuis (D.): Le Socialisme en Danger, 3fr. 50.

History and Biography.

- Brosch (M.): Geschichte v. England: Vol. 10, Von 1816 bis zum Abschluss der Peelschen Reformen, 11m.
 Monod (G.): Portraits et Souvenirs, 3fr. 50.
 Schlumberger (G.): L'Épopée Byzantine à la Fin du Dixième Siècle, 3fr.

Science.

- Lewy et Puleux (P.): Atlas Photographique de la Lune, Part 1, 30fr.
 Neuburger (M.): Die historische Entwicklung der Gehirn- u. Rückenmarkphysiologie vor Florens, 10m.
 Wallentin (I. G.): Lehrbuch der Elektrizität u. des Magnetismus, 8m.

General Literature.

- Ardel (H.): Renée Orli, 3fr. 50.
 Bignon (A.): Daniel, 3fr. 50.
 Chau (T.): L'Enfant Martyr, 3fr. 50.
 Castellane (Marquis de): Histoire d'un Imbécile et d'un Homme d'Esprit, 3fr. 50.
 Champaur (F.): La Glaneuse, 5fr. 50.
 Chaperon (F.): L'Aumône Suprême, 3fr. 50.
 Forain: Doux Pays, 3fr. 50.
 Monnot (A.): Coqs et Corbeaux, 3fr. 50.
 Ouvré (H.): Sur les Marches du Temple, 3fr. 50.
 Pert (C.): La Camarade, 3fr. 50.
 Spectateur (Un): La Catastrophe du Bazar de la Charité, 2fr.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE 'Dictionary of National Biography' is now rapidly approaching completion. Below we publish the final list of names which it is proposed to insert. Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

- Yalden or Youlding, Thomas, divine and poet, 1670-1736
 Yale, Elihu, Governor of Fort St. George, 1649-1721
 Yale, Thomas, divine and author, 1577
 Yarranton or Yarranton, Andrew, economic writer, 1616-1655
 Yarell, William, naturalist, 1734-1858
 Yarrington, Robert, playwright, fl. 1600
 Yates, Edmund, journalist and author, 1831-1894
 Yates, Mrs. Elizabeth, actress, b. 1799
 Yates, Frederick Henry, actor, 1794-1842
 Yates, James, 'The Castell of Courtesie,' fl. 1592
 Yates, James, antiquary, 1759-1871
 Yates, John, divine, fl. 1625
 Yates, Joseph, judge, 1770
 Yates, Joseph Brooks, antiquary, 1780-1855
 Yates, Mrs. Mary, actress, 1737-1787
 Yates, Richard, actor, 1736-1783
 Yates, Richard, historian of Bury St. Edmunds, 1769-1834
 Yates, William, Oriental scholar, 1792-1845
 Yea, Walter Giles, Lieutenant-colonel, 1808*-1855
 Yeamans, Sir John, Governor of South Carolina, 1603*-1676
 Yeamans, Robert, Sheriff of Bristol, 1643
 Yearley, Sir George, Governor of Virginia, 1580*-1627
 Yearley, John, Quaker missionary, 1786-1858
 Yearley, Mrs. Anne, 'Laotilla,' poet, 1759-1806
 Yeates, Thomas, Oriental scholar, 1748-1839
 Yeats, Grant David, F.R.S., medical writer, 1774-1836
 Yeldart, Arthur, divine, 1599
 Yellowly, John, physician, 1774-1842
 Yelverton, Barry, Viscount Avonmore, 1736-1805
 Yelverton, Sir Christopher, Speaker of the House of Commons, 1607
 Yelverton, Sir Henry, judge, 1563-1630
 Yelverton, William, judge, fl. 1490
 Yelverton, William Charles, 4th Viscount Avonmore, 1824-1883
 Yeo, Sir James Lucas, commodore, 1782-1818
 Yeowell, James, compiler, 1668

- Yevele, Henry de, mason, 1400
 Yolland, Col. William, F.R.S., scientific writer, 1810-1885
 Yonge, Bartholomew, translator, fl. 1555
 Yonge, Charles, Duke, Professor of English Literature, Belfast, 1812-1891
 Yonge, Sir George, admiral, 1732-1810
 Yonge, James, physician, 1646-1721
 Yonge, John, judge, 1516
 Yonge or Young, Nicholas, 'Musica Transalpina,' 1619
 Yonge, Thomas, judge, 1476
 Yonge, Sir William, politician, 1692-1755
 York, Laurence, Catholic prelate, 1687-1770
 York, Sir Rowland, soldier, 1587
 Yorke, Charles, Lord Chancellor, 1723-1770
 Yorke, Sir Charles, field-marshal, 1790-1880
 Yorke, Charles Philip, politician, 1764-1834
 Yorke, Charles Philip, 4th Earl of Hardwicke, 1799-1873
 Yorke, Henry Redhead, political pamphleteer, 1772-1813
 Yorke, James, writer on heraldry, fl. 1640
 Yorke, Sir Joseph, Baron Dover, 1792
 Yorke, Sir Joseph Sydney, admiral, 1768-1831
 Yorke, Philip, 1st Earl of Hardwicke, 1690-1764
 Yorke, Philip, 2nd Earl of Hardwicke, 1720-1790
 Yorke, Philip, politician and author, 1804
 Yorke, Philip, 3rd Earl of Hardwicke, 1757-1834
 Youatt, William, veterinary surgeon, 1777-1847
 Young, Andrew, 'There is a happy land,' 1807-1889
 Young, Sir Aretas William, soldier and colonial governor, 1778-1835
 Young, Arthur, prebendary of Canterbury, 1750
 Young, Arthur, agriculturist and traveller, 1741-1820
 Young, Sir Charles George, Garter King-of-Arms, 1795-1869
 Young, Charles Mayne, actor, 1777-1856
 Young, Edward, author of the 'Night Thoughts,' 1684-1765
 Young, Sir Henry Edward Fox, Governor of South Australia, 1810-1870
 Young, James, admiral, 1759
 Young, James, originator of the paraffin industry, 1811-1883
 Young, John, author, fl. 1420
 Young, John, Master of Pembroke College, Cambridge, 1580
 Young, John, Bishop of Rochester, 1605
 Young, John, Professor of Greek at Glasgow, 1820
 Young, John, engraver, 1755-1825
 Young, John, Baron Lisgar, 1807-1876
 Young, John Radford, mathematician, 1799-1855
 Young, Matthew, Bishop of Clonfert, 1750-1800
 Young, Patrick, Biblical critic, 1854-1855
 Young, Sir Peter, tutor to James VI., 1544-1628
 Young, Robert, informer, 1700
 Young, Robert, Orientalist, 1823-1889
 Young or Yong, Thomas, Archbishop of York, 1568
 Young, Thomas, Milton's tutor and Master of Jesus College, Cambridge, 1650
 Young, Thomas, F.R.S., scholar and philosopher, 1773-1829
 Young, Thomas, vocalist, 1599-1572
 Young, Sir William, publicist, 1750-1815
 Young, Sir William, admiral, 1751-1821
 Young, Sir William, Chief Justice of Newfoundland, 1799-1857
 Younger, Mrs., actress, fl. 1720
 Yule, Sir Henry, soldier and author, 1820-1889
 Zerff, George Gustavus, writer on art, 1821-1892
 Zinke, Christian Frederick, miniature painter, 1684-1747
 Zinke, Foster Barham, political parson, 1817-1893
 Zoffany, John, painter, 1733-1810
 Zouch, Alan de, judge, 1270
 Zouch, Edward, Baron Zouch, 1625
 Zouch, Thomas, divine and biographer, 1737-1815
 Zouch, William de, Archbishop of York, 1352
 Zouche, Richard, judge, 1590-1661
 Zuccarelli, Francesco, R.A., landscape painter, 1738
 Zuccheri, Frederigo, portrait painter, 1543-1609
 Zucchi, Antonio, A.R.A., landscape painter, 1726-1795
 Zukertort, John Hermann, chess player, 1842-1888
 Zulestein de Nassau, William Henry, 1st Earl of Rochford, 1645-1709
 Zulestein de Nassau, William Henry, 4th Earl of Rochford, 1717-1781

SALE OF THE PHILLIPPS MANUSCRIPTS.

MESSRS. SOTHEBY, WILKINSON & HODGE sold a further portion of the collection of manuscripts of the late Sir Thomas Phillipps on May 17th and three following days. Many high prices were realized, some of which follow: Cathogoriz Aristotelis cum Prologo Aleuini, on vellum, Sec. XIV., 16l. Registrum Breivium, on vellum, Sec. XIV., 20l. Aristotelis Physica, on vellum, Sec. XIV., 20l. Arithmetica Jordani, Sec. XIV., 16l. Macrobius in Somnium Scipionis, &c., on vellum, A.D. 1406, 18l. Beda Super Tobiam, &c., on vellum, Sec. XII., from the Priory of Kirkham, 24l. 10s. Apocalypsis, on vellum, Sec. X.-XI., 26l. The Book of Comfort, translated from Boethius by John Walton, on vellum, Sec. XV., 27l. Philobiblon Richardi de Bure, &c., on vellum, Sec. XV., 26l. Julius Caesar, on vellum, Sec. XV., 22l. 10s. Diplomatic Correspondence and State Papers, Charles II. to Queen Anne (Southwell Collection), 369l. Chronique d'Angleterre, in old French, on vellum, Sec. XIV., 14l. 10s. Cicero in Antonium Orationes, on vellum, Sec. XV., 19l. 5s. Borlase's Cornwall Collections, 1730-33, 24l. 5s. Vita et Miracula Beati Cuthberti Lindisfarnensis Episcopi, &c. (an unprinted MS.), on vellum, Sec. XII., 117l. Original Wardrobe Book of King Edward II., on vellum, A.D. 1323-4, 41l. The Same of

Thomas, Duke of Gloucester, and Edmond, Duke of York, sons of Edward III., 1359-60, 15l. 10s. Original Proclamation in MS. against Excess in Apparel, signed by Queen Elizabeth, 1565, 13l. 10s. Beda in Laudem Etheldridæ Reginæ, on vellum, Sec. XII., 25l. Euclidis Geometria cum Campani Commentario, &c., Sec. XIII., XIV., 41l. Evangelium S. Joannis, on vellum, Sec. XII., 16l. 5s. Galfridus Monumetensis, on vellum, Sec. XIII., 40l. Household Book of Henry, Prince of Wales, son of James I., 13l. 10s. Epistole S. Hieronymi, on vellum, Sec. XV., 30l. Higden, Polychronicon, Sec. XIV., 80l. Sir Roger Bradshaigh's Original Entry Book of Letters, &c., 1662-76, 49l. Anothomy of Mayster Langfranke of Meleyn, on vellum, Sec. XV., 20l. 10s. Mandeville de Itineracione Terre Promissionis et Visiones S. Patricii, on vellum, Sec. XV., 49l. Mariani Scoti Chronicon, &c., on vellum, Sec. XII., 40l. Original Document, on vellum, signed by Mary, Queen of Scots, May 2nd, 1585, 25l. 10s. Jo. de Muris de Musica, &c., on vellum, Sec. XIV., 48l. Nicodemus Evangelium, &c., on vellum, Sec. IX., 122l. Ovidii Opuscula, Sec. XV., 31l. Ant. a Wood's Genealogical History of his Own Family, autograph on vellum, 19l. 5s. Palladius de Agricultura, on vellum, Sec. XIV., 20l. Promptorium Parvulorum, Sec. XV., 46l. Psalterium de Wherwell, co. Southants, on vellum, Sec. XIV., 44l. 10s. Psalterium Latine cum Versione Scotica et Paraphrasi, on vellum, Sec. XIV.-XV., 105l. Original Wardrobe Book of Richard II., on vellum, 50l. Barons' Book of England, Arms of the Kings of Scotland, &c., Sec. XVI., 52l. Sedulii Carmina, on vellum, Sec. XII., 35l. A volume containing eight original quarto Plays of Shakspeare (all imperfect), 170l. Chronicle of Henry V., 1608, 36l. Life and Death of Thomas, Lord Cromwell, 1613, 36l. Shropshire MSS. collected by Rev. G. Williams, &c., 124l. Sidonii Apollinaris Epistole, &c., on vellum, Sec. XII., 61l. Vincentii Belvacensis Speculum Historiale et Naturale, on vellum, 4 vols., Sec. XIII., 47l. Vitæ Sanctorum, on vellum, Sec. XI.-XII., 105l. Joseph Hunter's Yorkshire Collections, 17l. Pedigrees of Gentry of the West Riding, 14l. 15s. Total realized by the four days' sale, 4,194l. 14s. 6d.

TENNYSON BIBLIOGRAPHY.

In the *Athenæum* for May 11th, 1889, will be found some "In Memoriam" lines prefixed by Lord Tennyson to the life of the late Dr. W. G. Ward by his son, which was then on the eve of publication by Messrs. Macmillan. These lines were reprinted in 'Demeter, and other Poems,' which was issued in December, 1889, but their original publication was in the *Athenæum*, although the fact is not stated by Mr. R. H. Shepherd in his 'Bibliography of Tennyson.'

W. F. P.

Literary Gossip.

THE veteran and esteemed writer Dr. Smiles has recovered so completely from the serious accident with which he met a year ago as to have been able to prepare another work for publication, which will be similar in character to the 'Self-help' series that has made him famous.

It is understood that the leading advocates of degrees for qualified women are not disposed to accept the vote of May 21st as final, and still less to abandon the position held by women students at Cambridge during the last generation. It is not considered that any proposal to withdraw the privileges hitherto accorded to such students would be supported by a majority in the Senate.

SIR EDWARD MAUNDE THOMPSON deserves congratulation for succeeding in securing

for the nation the two quarto volumes of Sheridan manuscripts from the collection of Sir Thomas Phillipps, which were sold at Sotheby's on the 20th of this month. If these volumes had not found a home in the British Museum, they would have followed others of a like kind to New York. The letters of Sheridan's son Tom are of special interest, while many of the letters addressed to Sheridan are most instructive.

MESSRS. SMITH, ELDER & Co. propose to publish early in October a 'Sketch of the History of the National or "Coptic" Church of Egypt,' written by Mrs. Charles Butcher, wife of Dean Butcher, the English Chaplain at Cairo. Mrs. Butcher has made the history and antiquities of Egyptian Christianity her study for many years, and the book will probably throw much new light on the subject. Since the publication of Mr. A. J. Butler's book on the 'Coptic Churches of Egypt,' intermittent attention has been drawn to this venerable Church, but much of the ground traversed by Mrs. Butcher is completely new to the general reader, and, indeed, is far from familiar to most students of ecclesiastical history.

MUCH satisfaction has been given to the secondary organizations by the Duke of Devonshire's undertaking to introduce the Secondary Education Bill this session. This step will provide ample opportunity for discussing the Bill out of doors, though it will not be read a second time until next year.

As a prelude to legislation, the Secretary of the Education Department is sending to all secondary schools whose addresses he can find a circular asking for information as to the number of pupils, the number and character of the staff, &c. It is impossible to do more than conjecture the number of secondary schools in England, for no approximately complete list has ever been drawn up.

THE finances of Oxford and Cambridge will be once more, but indirectly, inquired into by a departmental committee of the Board of Agriculture, which has been appointed to consider the working of the Universities and College Estates Acts.

MRS. THOMAS MACQUOID, who was at work on an historical novel, has been obliged, we are sorry to say, to lay it aside on account of the serious illness of Mr. Macquoid. Of course, the series of articles the veteran artist was writing for the *Architectural Review* has perforce been suspended.

MR. OWEN writes, in reply to our review of 'The Great Jekyll Diamond' last week:

"May I be allowed to point out a palpable error on the part of the reviewer? He says: 'Not the least noticeable feature in the book is the frequent misprinting of the hero's name.' There is no such blunder either on the part of the printer or myself. The name Lionel is correctly printed throughout, but has evidently been connected by your critic with that of Lemuel—quite a distinct character."

Jekyll is repeatedly printed "Jeykll," and the surmise of the author that we were confusing two characters is wrong.—Another author, Mr. Herbert Clarke, informs us that the volume of verse by him we recently reviewed was not his latest, as we supposed,

but that he has since published another. The activity of our bards is astonishing.

MR. C. SMITH writes from Faversham:—

"I note with satisfaction in the *Athenæum* of the 15th inst. the coming issue of the last volume of the 'Roxburghe Ballads' under the direction of the Rev. J. W. Ebsworth, who, without fee or reward, has for nineteen years carried on his shoulders the whole burden, not only of editing, but of copying, engraving, and revising the various issues for the press. Surely, now that such a great work is so near its end, would it not be a suitable time for students of our ballad literature and well-wishers of our indefatigable friend to raise some testimonial which will evidence our regard for him personally, and the high opinion we have of his labours? Among the numerous authors who have given their life-work ungrudgingly for the benefit of others the Rev. J. W. Ebsworth stands pre-eminent, and relieved as he was a short time back of his vicarage at Molash without superannuation or compensation of any kind, I do think that some recognition of his claims to our regard would be at the present time a graceful mark of attention. If you would be kind enough to ventilate the matter in your columns, I feel sure that it would be taken up in a spirit worthy of the occasion."

THE *Modern Language Teachers' Guide*, edited by Mr. Walter Rippmann, has been incorporated in the *Modern Language Quarterly*, and those who have paid for No. 3 of the *Guide* will receive instead a copy of the first number of the *Quarterly*, which will be published on July 1st, under the general editorship of Dr. H. Frank Heath.

OWING to the observance of the Diamond Jubilee, the directors of the Booksellers' Provident Institution have decided to postpone the proposed garden party at Abbots Langley till next year. It is suggested that members wishing to visit the Retreat during the summer should form themselves into parties of from twelve to twenty, and that arrangements should be made to supply such parties with tea, &c., at moderate charges. All information can be had from Mr. George Larnier at 48, Paternoster Row.

THE decease is announced of Dr. Pulsford, the author of 'Quiet Hours' and other religious works of a semi-mystical kind which have enjoyed considerable popularity; also that of Canon Churton, of King's College, Cambridge, who was known by his contributions to the criticism of the Old Testament.

THE Parliamentary Papers of the week include Abstracts of Accounts of the Universities of Glasgow and St. Andrews (3d. each); Warrant approving of Alterations in the Statutes of the Royal University of Ireland (1d.); Report of the Committee of Council on Education, Scotland (3d.); and Educational Reports for the North-Eastern and North Central Divisions of England (2d. each).

SCIENCE

The Dawn of Modern Geography. By C. R. Beazley. (Murray.)

NOTHING is more characteristic of the present state of scholarship than the interest attaching to geographical research. It concentrates the interest of curiosity, of adventure, of historic sentiment, not to mention political and commercial aggrandizement, in a way which no other study can do. In particular the historian now regards the

scenes of the deeds he relates as so many *pièces justificatives*, a full description of which has to be included in his account. Hence the large amount of attention that is being paid to historical geography throughout the world. In the last edition of the 'Encyclopædia Britannica' it was noticeable how the names of the foremost scholars were attached to the geographical articles. It is, therefore, natural that the progress of the science of geography itself should form the subject of specialist investigation. For ancient geography we have Sir E. H. Bunbury's very full account, and now there comes from the same publisher Mr. Beazley's book, which is obviously intended, though not expressly stated, to be the first volume of a continuation of Bunbury which is to cover at least the progress of the science up to the discovery of the New World.

There was ample room for such a book. Cooley's three volumes, which appeared in "Lardner's Cyclopædia," formed a really good piece of work for its time; but vast accessions to our knowledge have appeared since its publication, and at the best it was only a sketch. The publications of the Société de l'Orient Latin and of the Palestine Pilgrims' Text Society have rendered accessible almost all the whole material for the period which Mr. Beazley has under review, which may be roughly defined as from 300 to 900 A.D. At the same time our idea of the Arabic geographers and travellers has been largely increased by the work of De Goeje and other Orientalists, but Mr. Beazley has not made much use of them in his seventh and concluding chapter, which is accordingly only slightly in advance of Cooley.

After an introductory chapter on the divisions of modern geography Mr. Beazley allots three chapters to the pilgrims, among whom the Bordeaux pilgrim, Arculf, and Willibald engage his chief attention. He next deals in a significant chapter with commercial and missionary travel. Neither of these branches of his subject is dealt with at all adequately. As regards the former he has by no means made sufficient use of Heyd's researches; as regards the latter he does not furnish a general view, but devotes his attention mainly to the Nestorian Church and to the legend of St. Brandan, which last he regards as a Christianized version of the Sindbad stories, seemingly unaware that it is the culmination of a whole series of "Imranas" in early Irish literature.

The chapter on "Geographical Theories" which follows is the longest and most important, and in several ways the most satisfactory of Mr. Beazley's work. After a full account of Solinus—based, of course, on Mommsen's excellent edition—he gives for the first time a full account of the remarkable geographical vagaries of Cosmas Indicopleustes, who may be said to be the hero of Mr. Beazley's book. Cosmas has, of course, been known to curious inquirers. Charton gives a tolerably full account of him, but Mr. Beazley brings out in a striking way the typical significance of his 'Christian Topography.' In him we have one of the earliest examples of the so-called conflict between religion and science. The book is one long tirade against the sphericists, or those who hold that the earth is round.

Cosmas has no patience with such heretics. What is it that sustains that infallible axis of theirs? How has it been driven through the earth for it to revolve on? What is it made of? How much simpler to explain day and night by the assumption of a great mountain in the north behind which the sun hides itself! Does not Scripture rightly tell us that the earth is twice as long as it is broad? Finally, if the earth were round, imagine four men standing upon it at the cardinal points. Surely three out of the four would have to drop off; and Cosmas draws an ironic picture of four men in this impossible position.

Mr. Beazley has added to his analysis of Cosmas a number of photographic reproductions from the Florentine manuscript of him, which he seems inclined to trace back to Cosmas himself. They are extremely curious and interesting; but unfortunately the photographic reproductions are by no means satisfactory. It is rather stretching a point to call them the earliest Christian maps. Christian they may be, though that is doubtful, but they are certainly not maps.

The remainder of this chapter deals in less detail with the Ravennese geographer and with Dicuil, the Irish geographer who tells of the first discovery of Iceland, and the geographical views of the Greek and Latin Fathers. There are short excursions on the terrestrial Paradise, on Gog and Magog (on which Mr. Beazley has missed Arturo Graf's admirable essay), and on the conception of Jerusalem as the middle point of the earth which animates most of the mediæval maps. This section of Mr. Beazley's book is concluded with an account of the maps of the period. Mr. Beazley furnishes a tolerably complete list of the few maps falling within his period, and reproduces almost all he notices. Several of these appear reproduced in this volume for the first time, and it is especially to be regretted, therefore, that the reproductions are unsatisfactory.

Mr. Beazley concludes the present instalment of his work with an account of non-Christian geography, which he deals with in a very summary way. He is aware of the inadequate character of his treatment, and apologizes for it on the plea that his immediate subject is Christian geography of the Middle Ages. But even so he might have trusted to later work than that of Reinaud, who is practically his sole source. He has, however, an interesting discussion of 'The Voyages of Sindbad,' which he is inclined to regard as only slightly idealized. With an account of the Chinese pilgrimages to India this highly interesting volume closes.

Mr. Beazley is only at the threshold of his great subject, and the manner in which he has dealt with the obscurest part of his theme causes us to look forward with pleasant anticipations to its continuation. It is gratifying to think that the best extant account of the dawn of geography should emanate from an Englishman.

THE ROYAL SOCIETY'S PROJECTED CATALOGUE.

Oxford, May 15, 1897.

IN to-day's *Athenæum* I read that "the Royal Society propose to form in London an office of scientific bibliography in 1900, and to carry it on under their own auspices for ten years, making in the mean time all the arrange-

ments necessary for so huge an undertaking as an author and subject catalogue of science in the widest sense of the word."

According, however, to the *Library* of last August, the catalogue is to include only the mathematical, physical, and natural sciences, and is to exclude the so-called "applied" sciences. As regards such sciences as the science of language, the science of history, the science of economics, they would, of course, find no place in it as such; though isolated branches of them might be included—the production of speech-sounds, for instance, as being part of human physiology, the language of monkeys and the song of birds as sections of zoology.

Nor do I imagine that the catalogue is to include past literature, but only that of the future, issued in annual or other periodical instalments.

Even this, however, is an undertaking justly to be described as "huge," and that word by no means exhausts the difficulty of carrying it out. It needs the permanent co-operation of many countries, each providing the money and the men to catalogue its own annual contribution to the literature of the subjects included before the materials can be periodically arranged and edited. And unless the cataloguing follows a single code of rules, and is done by persons properly trained for such work (of whom at present very few are likely to exist outside the walls of large libraries), the execution will inevitably be faulty—to what degree it is impossible to forecast. It would consequently be interesting to know whether the Royal Society propose to take any steps, and if so what steps, to obtain the experience and suggestions of those who are professionally and perennially engaged in directing the preparation of author and subject catalogues. For such a catalogue to be organized solely by scientific men without any knowledge of librarianship might be almost as unfortunate as for it to be organized solely by librarians without any knowledge of science.

E. W. B. NICHOLSON.

MYTHIC SINGING CROCODILES.

READING Dr. James's introduction to his 'Apocrypha Inedita,' ii., in the Cambridge 'Texts and Studies,' vol. v., No. 1, I was interested to see that he illustrates the strange flying creatures called Chalkadri, with the feet and tails of lions and the heads of crocodiles and wings like those of angels (a description which also applies to the phoenixes), by Vishnu's bird Garuda. Long ago this same mythical bird was introduced into discussions on the Hebrew cherub, on which Jehovah is said to ride (Ps. xviii. 10), since it is Garuda's chief function to act as the animated chariot of Vishnu. It was new to me that Garuda is also said to have carried Aruna (Vishnu's charioteer) on his back, and placed him in front of the sun to prevent it from consuming the world by heat. This gives an interesting parallel to the use of the wings of the phoenix and the Chalkadri, but suggests that Aruna, and not Garuda, is a parallel to these two mythic birds. Garuda still seems to me a distant relative of the cherub. As to the name Chalkadri, I cannot agree with my friend Mr. Charles that it is a transliteration of *χαλκιδραί*, brazen hydras or serpents. The serpents of Num. xxi. 6 have no solar connexion whatever: neither did the old writers attribute any to the brazen serpent. It seems to me that one of the two French scholars to whom Dr. James's volume is dedicated has given the most reasonable view of the name Chalkadri. I will not take up space with recapitulating M. Berger's interesting analogies and arguments, for which see a recent number of the French journal of folk-lore called *Melusine*. His conclusion is that Chalkadri is a corruption of "crocodile," the letters being mixed up, as so often happens in corruptions. I know that the description only speaks of the head as being that of a crocodile. But

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the name preceded this description. The only thing which M. Berger has not cleared up is the combination of the phoenix and (*ex hyp.*) the crocodile as attendants on the sun. Can this arise from the fact that the sun-god was identified (among other symbolic animals) with the *bennu* or phoenix and the crocodile (see Brugsch, 'Religion und Mythologie der alten Aegypter,' pp. 24, 105)? How animals with crocodiles' heads were supposed to sing, I do not know. I presume that the phoenix (which was confused apparently with the swan) sang before it had the misfortune to get a crocodile's head, and that the crocodile learned the secret of the phoenix!

The references in the introduction to the dragon are also very interesting. Has Dr. James intentionally omitted mentioning the old Babylonian dragon-myth? It is true this has become sadly distorted.

In the act of closing this letter I find in the Palestine Fund Quarterly Statement for July, 1888, a note by Col. Conder on crocodiles in Palestine, in which he points out that these animals are mentioned as 'corcodrils' by Sir John Maundeville; this is very near Chalkadri. He also quotes from a tract of the thirteenth century, showing that crocodiles were then called 'cocatrices.' T. K. CHEYNE.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—May 13.—Sir J. Evans, V.P., in the chair.—Mr. M. Williams exhibited a Viking sword, with silver-plated hilt inlaid with gold, and Mr. E. Barry a plain sword, both found in the Thames.—Mr. Read expressed his opinion that both were of the same date, *circa* 1000, despite the difference in the shapes of the guards.—Mr. S. Klein exhibited three specimens of some curious hollow earthenware vessels dug up at Stanmore, probably of mediæval date.—The Benchers of Lincoln's Inn exhibited a much mutilated alabaster carving of the Annunciation, found at Lincoln's Inn, which Mr. Hope claimed to be the work of one of the Nottingham 'alabastermen' during the latter part of the fifteenth century.—Mr. J. A. Clark exhibited a good mediæval jug, of green glazed pottery, also found at Lincoln's Inn.—On both objects some notes were read by Mr. Baildon.—Mr. E. Green communicated a note 'On the Insignia of an Archbishopric,' in which he urged that the cross and pall usually claimed as the armorial ensigns of the sees of Canterbury, York, Dublin, and Armagh were not the arms of the see at all, but simply the insignia of an archbishopric, and as such impaled with the arms of the archbishop for the time being. In support of this theory Mr. Green quoted instances of the impalement of the cross and pall with the cross and monogram of Christ, which he contended were the real arms of the see of Canterbury, by Archbishop Craumer and Cardinal Pole, and of the concurrent use by some of the Archbishops of York of their own arms impaled with the cross and pall, and of the arms of the see (the crossed keys and Papal mitre of St. Peter).—Prof. Windle read a note on the discovery of several pottery kilns, presumably of Roman date, near Mancetter.

May 20.—Viscount Dillon, V.P., in the chair.—Mr. Bomilly Allen exhibited a stone ball, with curious markings, found at Lumphanan, Aberdeenshire, and some Roman remains found at Carmarthen.—Mr. Peacock exhibited an engine-turned wooden bowl mounted in silver, of late seventeenth century date.—Mr. P. G. Stone read a note on the discovery, within the keep of Carisbrooke Castle, of the walls of a series of chambers of the thirteenth century.—Mr. R. H. Warren exhibited and communicated a note on a safe-conduct of the year 1406 by the bailiffs and burgesses of Portland on behalf of William Pires.—The Rev. H. Gee read a paper on the *domus inferior*, or frary, of our oldest Charterhouses. There were in England nine Charterhouses. Of these the two oldest, Witham and Henton, were situated in Somersetshire. A special point of interest attaches to them from the fact that they both possessed a *domus inferior*, which differentiated them in plan and life from all other English Charterhouses. The Grande Chartreuse, the mother house of the order, still possesses, in what is called the Carrière, her ancient *domus inferior*. For perhaps two hundred years each Charterhouse was built in two distinct parts. The upper house, with its cloisters, church, &c., was the monastery of the monks proper of the order. At some distance below was built the lower house for the lay brethren. In this went on all the noisy work, such as car-

penting, milling, &c., whilst the fathers served God on the mountain above in silence. On stated occasions the lay brethren with the procurator ascended to the upper house for festive services and so forth, but most of the life of these *conversi* was passed below. The *domus inferior* also served as a hospital to which sick monks might be remitted, and as a guest-house to intercept the guests whom it was not thought necessary to send on to the father prior above. The 'Magna Vita' of St. Hugh of Lincoln, third prior, but real founder of Witham, proves that the two houses existed there. The present Witham Friary, with its beautiful church, represents the site of the old lower house, but the upper house has not been identified. In 1458 the lower house was converted into a grange at Witham, and the church of the lay brothers practically became a parish church. At Henton the chief remains are those of the monastery of the fathers, but the site of the lower house, half a mile distant, can easily be traced, with its mills, reservoirs, &c. There is reason for believing that at Henton also the lower house was changed into a grange in the fifteenth century. This alteration was due to the great difficulty of obtaining *conversi* in sufficient numbers to do the ordinary work of the lower house. It was a difficulty which apparently operated very widely in the order after the ravages of the Black Death. The difference in plan occasioned by the change may be seen in the Charterhouses in London and at Mount Grace, which were built on one level, and never possessed a lower house. The Carthusians themselves say that the alteration was a good one, because all the monks, both clerical and lay, were thus placed more immediately under the eye of the prior. When there was a *domus inferior* he went to it for one week in five, and cannot have known the lay brothers well.

NUMISMATIC.—May 20.—Sir J. Evans, President, in the chair.—Lord Grantley exhibited a medal commemorating the foundation of the French Society of Bibliophiles in 1820. It has on the obverse a portrait of Jacques Auguste de Thou, and on the reverse a view of the interior of a library.—Mr. R. Day exhibited a gold badge of the Jamaica Royal Military Club, founded on August 21st, 1788, the anniversary of the birthday of its patron William, Duke of Clarence, afterwards William IV.—Dr. F. P. Weber exhibited three medals with portraits of Priam, Alexander the Great, and Octavius, which, though unsigned, he attributed to the Italian medalist Alessandro Cesati, called 'il Grechetto.'—Mr. L. A. Lawrence showed a rare penny of William I. and others of Æthelstan and Edmund of East Anglia in very fine condition.—Mr. Ready exhibited a rare penny of Henry I. and Mr. A. E. Copp a medalet with the portrait of James Blomfield Rush, who was executed at Norwich for murder in 1849.—Mr. E. J. Seltmann contributed a paper on the type known as 'the Demos' on coins of Rhegium. After describing the representations of the figure of Demos on coins of late date, and also citing the earliest representations of this divinity in sculpture and painting, the author was of opinion that the seated figure found on the reverse of the early coins of Rhegium was that not of the Demos, but of Aristæus, the protector of flocks and shepherds, of vines and olive plantations, the instructor in the art of cultivating bees, the averter of the burning heat of the Dog-star, &c. The various symbols and figures which are to be found below the chair on which the figure is seated appeared to Mr. Seltmann also to be connected with the nature and functions of Aristæus in their various phases.

STATISTICAL.—May 25.—Mr. A. E. Bateman, President, in the chair.—A paper was read by Sir R. Hunter 'On the Movements for the Inclosure and for the Preservation of Open Lands.'

ZOOLOGICAL.—May 18.—Prof. G. B. Howes in the chair.—Mr. Selater exhibited a plan of the new zoological garden attached to the Pará Museum, Brazil, and the skin of a penguin which he had received in exchange from the Musée d'Histoire Naturelle as a specimen of *Microdiptes serresianus* (Oust.); and read a note from Mr. Ogilvie-Grant, according to which it was only an immature example of the rock-hopper penguin (*Eudyptes chrysocome*).—Mr. R. E. Holding exhibited a skull of a Theban goat (*Capra hircus*, var. *thebaica*), and made remarks on the shortening of the skull in this and other domesticated animals.—Mr. G. A. Boulenger read a paper entitled 'A Revision of the Lizards of the Genus *Sceloporus*.' From a study of the large mass of material in the British Museum, the author had come to the conclusion that the difficult genus *Sceloporus*, so far as was at present known, consisted of thirty-two species. Nearly all the specimens examined, with the exception of very young ones, had been measured, and their dimensions and the number of scales and femoral pores possessed by

each of them were recorded in the paper. One new species (*Sceloporus asper*) was described.—Dr. G. H. Fowler read the second of a series of papers 'On the Plankton of the Faeroe Channel,' which dealt with the distribution of *Conchocia maxima* (a midwater or mesoplankton form), with the European species of Tomopteris, and with the distribution of *Tracheloteuthis risiei*.—Mr. M. Jacoby contributed the second part of a paper 'On the Phytophagous Coleoptera of Africa and Madagascar,' Nine new genera and eighty new species of the families Eumolpinae, Haliicinae, and Galerucinae were described.—Mr. W. G. Ridewood read a paper 'On the Structure and Development of the Hyobranchial Skeleton of *Pelodytes punctatus*,' in which he showed that the dismemberment of the hyoidean cornua, the formation of the lateral foramina, and the almost complete enclosure of the hyoglossal sinus—features which render the hyobranchial skeleton of the adult *Pelodytes* so remarkable—are peculiarities which arise quite late, when the metamorphosis is nearly complete. Allusion was made to the fact that the persistent inner boundary of the thyroid foramen develops into the thyrohyal of the adult, and the suggestion was thrown out that this might prove to be the normal mode of development for the thyrohyal in the Anura generally. The author also discussed the morphological value of the branchial spicula of the larva, and the mode of development of the antero-lateral and postero-lateral processes of the adult hyobranchial skeleton.—Messrs. O. Thomas and R. Lydekker contributed a paper on the number of grinding-teeth possessed by the manatee. From an examination of several specimens of this animal it had been ascertained that the number of its grinding-teeth was not a fixed one, but that it developed a continuous and indefinite number to replace those which had become worn away by the sand which was necessarily present in somewhat large quantities in its food of water-weeds.

CHEMICAL.—May 20.—Prof. Dewar, President, in the chair.—The following papers were read: 'The Theory of Osmotic Pressure and the Hypothesis of Electrolytic Dissociation,' 'Molecular Rotation of Optically Active Salts,' and 'Heats of Neutralization of Acids and Bases in Dilute Aqueous Solution,' by Mr. H. Crompton, 'A Comparative Crystallographical Study of the Normal Selenates of Potassium, Rubidium, and Cesium,' by Mr. A. E. Tutton, 'The Platinum-Silver Alloys, their Solubility in Nitric Acid,' by Mr. J. Spiller, and 'Dalton's Law in Solutions,' by Dr. M. Wilderman.

HISTORICAL.—May 20.—Sir M. E. Grant Duff, President, in the chair.—The following were elected Fellows: Capt. G. G. Traherne, Rev. W. B. R. Caley, and Mr. W. Camidge.—The ordinary members of the Camden Society were individually nominated and elected Fellows of the Royal Historical Society in accordance with the terms of amalgamation arranged between the two societies.—A communication was made by Mr. F. Palmer on the subject of an order of battle during Marlborough's campaign of 1710 before Villars-Brulin, the original of which was exhibited.—A discussion followed, in which Mr. O. Browning criticized the suggested explanation of this draft order.—A paper was read by the Rev. J. N. Figgis 'On some Political Theories of the Early Jesuits.'—A discussion followed, in which Father Gerard spoke at some length in opposition to certain theories expressed in the paper.—Prof. W. E. Collins also spoke, and the President congratulated the Society upon the important contribution which had been made to the study of the history of the Jesuit movement.

MEETINGS FOR THE ENSUING WEEK.

- MON. Surveyors' Institution, 3.—Annual General Meeting.
- Geographical, 8½.—'Nape and Ilorin (Nigeria),' Lieut. S. Vande-
leur.
- TUES. Royal Institution, 3.—'The Heart and its Work,' Dr. E. H.
Starling.
- Biblical Archaeology, 8.—'Abraham and the Land of his Nativity,'
Mr. H. Rassau.
- Zoological, 8.—'Structure of the Skull in the Paraguayan Lepido-
siren,' Prof. T. W. Bridge; 'Classification of the Thyriscidae,'
a Family of the Lepidoptera Plutinae, Sir G. F. Hampson;
'Collection of Lepidoptera obtained at Shoa in 1894 by Mr. F.
Gillett,' Dr. A. G. Butler.
- WED. Archaeological Institute, 4.—'Inventory of Arms and Armour
belonging to Thomas, Duke of Gloucester, in 1399,' Viscount
Dillon and Mr. W. H. St. John Hope; 'The Coronation Stone
at Westminster,' Mr. J. Hilton.
- Victoria Institute, 4½.—Annual Meeting.
- Entomological, 8.
- British Archaeological Association, 8.—'Notes on North Lanca-
shire,' Mr. T. Cann Hughes.
- THURS. Royal Institution, 3.—'The French Revolution and English
Literature,' Mr. C. Collins.
- Royal, 4.—Election of Fellows.
- Linnean, 8.—'Observations on Termites,' Dr. G. D. Haviland;
'On the Genus *Ramulina*,' Prof. T. Rupert Jones and Mr. F.
Chapman.
- Chemical, 8.—'On the Thermo-Chemistry of Carbohydrate
Hydrolysis,' Messrs. H. T. Brown and S. Pickering; and five
other papers.
- PHYS. 5.—'Perception of the Difference of Phase by the Two
Ears,' Dr. A. A. Gray; 'The Isothermals of Isopentane,' Mr.
Rose-Innes.
- PHILOLOGICAL, 8.—'The Uses of the Subjunctive Mood in Early
Irish,' Prof. J. Strachan.
- Geologists' Association, 8.—'The Origin of the High-Level
Gravel with Triassic Debris adjoining the Valley of the Upper
Thames,' Mr. H. J. Osborne White.

FRID. Royal Institution, 2.—'Signalling through Space without Wires,'
Mr. W. H. Preece.
SAT. Royal Institution, 3.—'Music in England during the Reign of
Queen Victoria,' Mr. J. A. Fuller Maitland.

Science Gossip.

MR. ROLLO APPEYARD recently showed some interesting experiments at the Physical Society in the course of a paper 'On Liquid Cohesors and Mobile Conductors.' From these experiments it appears that the passage of an electric spark or current from a battery of a thousand volts has the effect of accelerating the separation of oil from water. On becoming electrified, the water particles suspended in the oil cohere, thus forming enlarged drops. The result is that the frictional resistance to falling is materially diminished, the water being in consequence precipitated through the oil; indeed, the water may sometimes be seen descending in a rapid succession of globules, precisely as large rain-drops are after thunder.

MR. APPEYARD finds that about equal parts of oil and water are good proportions for this experiment. It was again more recently exhibited at the Royal Institution, when Lord Rayleigh took occasion to say a few words on the subject.

The planet Mercury will be at greatest western elongation from the sun on the 16th prox., and will, therefore, be visible for a short time before sunrise in the constellation Taurus. Venus will be at her greatest brilliancy as a morning star on the 3rd, and near the horned waning moon on the 26th; in the course of the month she will move from the constellation Aries into Taurus. Mars is still visible in the first part of the night, situated in the constellation Cancer; by the end of next month he will have moved into the western part of Leo, and set before 11 o'clock in the evening. Jupiter is in Leo, and will set at midnight on the 13th prox., afterwards earlier. Saturn is nearly on the boundary of the constellations Libra and Scorpio; he will be due south at 10 o'clock in the evening on the 14th prox. and at 9 o'clock on the 29th.

THE completion of the great Yerkes telescope deprives that at the Lick Observatory on Mount Hamilton of its pre-eminent position as the largest in the world, which it has occupied during the last twelve years. The effective aperture of the former is 41½ in., whilst that of the latter is 36 in.; those of the largest two in Europe are the 30 in. of the Imperial Observatory at Pulkowa and the 29·9 in. of the Bischoffsheim Observatory at Nice, so that the area of the Yerkes glass is very nearly twice that of the last.

THE German scientific and medical societies have collected a considerable sum towards the erection of a monument to Johannes Müller, the physiologist, at Coblenz, where he was born in 1801. Several contributions have been sent by foreign scholars, including one lately made at a session of the Paris Academy of Sciences.

THE next meeting of the German Zoological Society will take place at Kiel from the 9th to the 11th of June.

FINE ARTS

Foreign Bookbindings in the British Museum. Illustrations of Sixty-three Examples selected on Account of their Beauty or Historical Interest. With Introduction and Descriptions by W. Y. Fletcher. The Plates printed in Facsimile by W. Griggs. (Kegan Paul & Co.)

THE best criticism and highest praise which we can bestow on Mr. Fletcher's new book is to say that it is in every way worthy of the magnificent volume on 'English Bookbindings in the British Museum' issued a year

ago, to which it is the complement. That this should be the case was by no means a matter of course, for whereas the transference of the old Royal Library to the Museum in 1757 placed the national collection, from the outset, beyond the reach of competition in respect to the massive and dignified English bindings of the Tudors and early Stuarts, no such splendid benefaction has suddenly enriched it to the same extent with specimens of the work of foreign binders. It has always, however, been the boast of the British Museum that while the pre-eminence of its English collections is undisputed, in its foreign collections it is only second to the national libraries of the countries which they represent, and it will be interesting to note how far in the case of foreign bookbindings this boast can be sustained, and the manner in which the collection has been brought together. Mr. Fletcher does not say very much in his two books as to the sources of the Museum treasures, but with a single accidental omission (a binding with the arms of Thomas Wotton, No. 29 of vol. i.) he mentions the manner in which each of the 126 examples he describes has been acquired, and we have had the curiosity to tabulate and analyze this information. So much has been written of late years as to the historical development of binding that it will perhaps be interesting if, with the help of these notes, we glance through his book from the standpoint of the history of book-collecting instead of following the strict chronological order of the plates.

The difference in the origin of the English and foreign collections will be at once apparent when we note that a hundred years ago the Museum possessed no fewer than twenty-five of the English bindings selected by Mr. Fletcher, as against only four of his foreign examples. All these came from the old Royal Library given to the Museum by George II. in 1757, and three of the foreign books are presentation copies: a Venetian panel binding with the arms of Queen Elizabeth, a most richly tooled and inlaid French binding (possibly an early example of the work of Le Gascon) with the arms of James I., and, lastly, a copy of the first volume of De Thou's 'Historiæ sui Temporis.' This bears the arms of Henri IV. of France, but as the historian presented the book to James through the French ambassador, and, according to his statement, with the express permission of his own king, the French arms probably only emphasized the official character of the present. All three bindings are fine examples, and the brilliancy and elaborate decoration of the first two are admirably reproduced in Mr. Griggs's plates.

The bequest of the library of the Rev. Clayton Mordaunt Cracherode in 1799 brought the Museum several fine examples of the work of Roger Payne and two brilliant specimens of the bindings of John Day, the Elizabethan printer, which have hardly obtained from historians of the art as much attention as they deserve. For the foreign collection it did much more than this. This generous bequest furnishes Mr. Fletcher with as many as fourteen of his sixty-three selected examples, among them being all the four specimens of books bound for Grolier; both the bindings for

his contemporary Maioli; the sunk medallion binding of the 'Anthologia Græca' of 1494; one of the three Henri II. books; a Katharine de' Medici; a splendid specimen of one of the books bound for De Thou in the style attributed to Nicolas Eve; an example of the style ascribed to Clovis Eve; a little Greek Testament (Amsterdam, 1633) in the daintiest and most perfect manner of Le Gascon; one of the much overrated bindings, with the stamp of the golden fleece, executed for the Baron de Longepierre; and a good specimen of the work of Derome. If these fourteen books were taken away the gap in the Museum collection would be irreparable. Not only numerically, but in artistic interest, Mr. Cracherode's bequest is its most important constituent.

In describing and illustrating these fine books both Mr. Fletcher and Mr. Griggs rise to the height of the occasion. Mr. Fletcher's discussions of the problems as to the French or Italian origin of the later Grolier bindings, the personality of Maioli, the connexion between the ciphers of Diane de Poitiers and Henri II., and the degree of positiveness with which we can connect with the Eves and Le Gascon the styles usually attributed to them, are models of careful statement. Mr. Griggs makes the Katharine de' Medici binding a little too garish, and does scant justice to the beauty of the leather in the Greek anthology and the Longepierre; but his Groliers and Maiolis are excellent, and the examples of the work of Nicolas and Clovis Eve and of Le Gascon are beyond all praise.

The acquisition of the library of George III. in 1822 brought to the Museum nine important English bindings, chiefly of the end of the seventeenth century and the beginning of its successor. Two, however, were royal bindings of an earlier date, the first being a fine, but rather worn binding executed for Mary, Queen of Scots; the other, the little velvet and enamel binding of a 'Libellus Precationum' which had belonged to Queen Elizabeth, and must be reckoned as among the gems of the Museum collection. As against these the only foreign binding received at this time was that enclosing a 'Historia Utriusque Belli Dacici,' the tooling of which shows it to be the work of Le Gascon. It is a large and magnificently decorated specimen of his skill, the groundwork of red morocco being inlaid with olive, citron, and brown. In such profusely ornamented examples Mr. Griggs's skill is seen at its best, and the plate (No. 48) is one of the most successful in the book. As a work of art we greatly prefer the little Greek Testament in the Cracherode Library.

During the first seventy or eighty years of the existence of the British Museum the Parliamentary grants it received were both fitful and niggardly. It is, therefore, not surprising to find that, until the beginning of the present reign, only one of Mr. Fletcher's selected examples (a rather poor Italian binding with the arms of Clement XIII., hardly worthy to be included in his volume) entered the Museum by purchase. But the Commission which reported in 1836 resulted in a large increase of the annual grant, and the appointment of Panizzi to the Keepership of

Printed Books in the following year seems to have been hardly less conducive to the purchase of fine bindings. Other causes, notably the great increase of prices during the last thirty years, have doubtless to be reckoned with; but the testimony of figures is certainly eloquent as to Panizzi's enthusiasm for this class of purchases. Between 1837 and his resignation in 1867 eighteen of Mr. Fletcher's selected specimens of English work were purchased, as against four acquired in the last thirty years; while of the foreign bindings, one, as we have seen, was bought in 1834, twenty-two during Panizzi's rule as Keeper or Principal Librarian, and only one since his retirement, a Byzantine silver-gilt binding enclosing a Greek manuscript of the New Testament, purchased from Lord Wimborne in 1871. A few of the bindings acquired before Panizzi became Principal Librarian were of manuscripts, and their purchase, therefore, cannot be laid to his credit; but it is evident that the examples bought under his auspices amount to upwards of one-fourth of the whole collection. Among the earlier of these acquisitions may be mentioned a fine Spanish binding of the seventeenth century; an Italian painted binding of a French *Horæ*, dated 1549; a book of devotion bound for Mary de' Medici; a Le Gascon binding for Dominique Séguier, Bishop of Meaux; and the splendid German stamped binding by Johann Hagmayer, of Ulm, some of the designs on which are copied from the playing-cards of the master E. S. of 1466—to altogether a sufficiently catholic selection.

The library bequeathed to the Museum by Mr. Grenville in 1846 apparently only contained one English binding of the first class, a book bound for Leicester, Earl of Dudley; but it will surprise many people to learn that ten of the foreign bindings here illustrated are from Mr. Grenville's collection. Their former owner's well-known dislike to a shabby binding, no matter how venerable its age, and his preference for his own coat of arms over those of earlier collectors, have given rise to a legend that he was a sort of vandal among collectors, and took a special delight in destroying fine bindings. As a matter of fact, Mr. Grenville even spared a little Francis I. binding with the badge of the salamander, though it was dilapidated enough to have to be inlaid; and among the other treasures from his collection here illustrated we find the copy of Celsus (Venice, 1497), with painted medallions of Curtius and Horatius Cocles, which once belonged to Grolier; a fine Henri II. book; an unusually fresh Canevari; a Marcus Laurinus; and specimens of the work of both Nicolas and Clovis Eve and of Padeloup.

From the books acquired by purchase during the next twenty years Mr. Fletcher has selected twelve of his specimens, among them being the jewelled cover of an eleventh century *Evangelium*; the Byzantine ivory binding of a twelfth century *Psalter* (both well reproduced by Mr. Griggs, though slightly darkened); a binding with the "pot cassé" of Geoffrey Tory; some good examples of anonymous French, German, and Italian work; and one by Magnus of Amsterdam. Finally, he has

included six bindings, justly described as of great beauty and interest, which reached the Museum in 1868 as a bequest from Mr. Felix Slade, the most noteworthy of these being the exceptionally fine French stamped binding by Jehan Norins, and the mosaic binding of red morocco, ornamented with flowers formed by inlaid leather of various colours, in which Le Monnier enclosed a small French Bible printed at Cologne in 1739.

As we have already noted, only one binding here illustrated was acquired after the date of Mr. Slade's bequest, and this, with three books respectively presented by the Earl of Home ('*Le Chappellet de Jesus*,' bound for Anna, wife of the Emperor Ferdinand), by Lady Banks (the very important binding by Nicolas Eve of '*Le Livre des Statuts de l'ordre du Saint Esprit*,' for which his bill is extant), and by Sir R. C. Hoare (a good seventeenth century Italian fan-pattern binding), completes our tale. In the way in which the collection has been built up good fortune has certainly played no small part, for the removal of the examples bequeathed by Mr. Cracherode, Mr. Grenville, or even by Mr. Slade would cause a most serious breach in its completeness; but we have compared the plates in Mr. Fletcher's volume with the sober collotype illustrations in M. Henri Bouchot's '*Les Reliures à la Bibliothèque Nationale*,' and the gaps which the comparison reveals are remarkably few. A binding for Louis XII., a better example of work done for Francis I., a more showy binding for Henri II. or Diane de Poitiers (the two here given are admirable, but both in the same sober style), and one for Francis II., would bring the Museum collection within a very little of the representative completeness at which it may reasonably aim, though the lavish profusion of French royal bindings at the *Bibliothèque Nationale* can, of course, never be rivalled. But with, perhaps, half a dozen exceptions, the examples brought together in Mr. Fletcher's fine book represent the work of every noted foreign binder and the library of every noted foreign collector, and they are illustrated with a brilliancy and faithfulness which, except in a mere handful of plates in two or three French books, have never been approached. Of Mr. Fletcher's own share in these two books we have already spoken incidentally. Save for two slight misprints we have not been able to discover a flaw in his introduction and descriptions, and he writes with as much judgment as enthusiasm. With the help of Mr. Griggs he has done a great work in making the Museum collection of bindings, both English and foreign, serviceable for purposes of study and comparison to students in every part of the world, and he is himself among the best and pleasantest of instructors.

THE Bengal Government has done good service to the cause of Indian art and archaeology by the publication of *The Revised List of Ancient Monuments in Bengal*. The volume does much more than give a mere list of these antiquities. Its careful classification of monuments according to their historical and archaeological value, and the practical suggestions it gives for the preservation of those of greater importance and interest, should lead, it is to be hoped, to speedy

measures being taken for their protection from decay and the many adverse influences which tend to their destruction. In India archaeological remains have a peculiar value, in that we depend so largely upon them for accurate information as to the past history of the country. Every effort, therefore, to preserve them should be encouraged. The present list is revised from that drawn up in the year 1887, which was itself a development of the first list published by the Government in 1879. Care has evidently been taken to make the present compilation as complete as possible. The classification is clear and comprehensive, while the information embodied under the head of local history or tradition is interesting, and may prove valuable for purposes of research. Scarcely less useful for this end are the references to already existing sources of information on the various antiquities. Literature dealing with such subjects tends to increase so rapidly that references of this kind are indispensable to all engaged in this branch of work. The volume includes maps of the different divisions of the Bengal Presidency, containing the names of the districts and villages in or near which the antiquities are found, and a carefully compiled index.

Academy Notes, No. 23 (Chatto & Windus); *Pictures of 1897* ('Art Journal' Office), and *The Royal Academy and New Gallery* ('Black and White') are competing series of illustrated guides to the art exhibitions to which they refer. On the whole, although not the dearest, but chiefly because its cuts are larger, *Black and White's* venture seems to us the most worth having. Many of the cuts in it are very good; those of the '*Notes*' comprise a considerable proportion of outlines, which, though clever, hardly suffice to represent more than the designs of the pictures, but this issue is most conveniently arranged, being in the order of the catalogue. '*Pictures*,' for reasons it is not hard to guess at, proclaims loudly that it contains only works that are "hung in the exhibitions." This is a sly hit at a rival which was once weak enough, as we pointed out at the time, to publish cuts of rejected pictures.

THE Report of the Committee appointed to inquire into the Distribution of Science and Art Grants, with a Revised Edition of the Science and Art Directory (Stationery Office), has been published, and, being one of the most complicated documents ever issued by a department, defies any sort of analysis that could be given within our limits. It would, indeed, be necessary to enter upon fundamental questions, in respect to some of which we are at direct issue with this department, if we attempted to deal with the report. We may say, however, that the public has not the slightest notion of what is being done at its expense.

THE SALONS AT PARIS. (Fourth Notice.)

THE painters who exhibit at the Champs Elysées have proceeded, as they do each year, to vote the awards. The Médaille d'Honneur, which is bestowed on the vote of all the exhibitors, after having obtained at least an honourable mention, has been conferred on M. Harpignies. The old landscape master shows this year *Solitude* and *On the Banks of the Rhone* (Nos. 817 and 818), in which he presents, one may almost say, a résumé of all his previous work. After having studied nature much, lived in intimacy with her, and painted with feet in wet grass, and head *sub Jove crudo*, he has arrived at that peaceful time of life in which the artist is fain to turn over the sheets of portfolios full of old studies and fond memories. And as he knows all that can be known of his handicraft, he puts together in beautiful pages of a decorative cast what he once analyzed with a more minute attention to a literal rendering of a copy "after nature." He is as enamoured as ever of beautiful robust forms, of vigorous trees

sturdily fixed in the deep earth; but he shows himself more alive than he was in the past to the problems of envelopment; he generalizes more, he paints in the open air. His style, always powerful, has now become less rough. Of his two landscapes, one, 'Solitude,' represents a setting sun on the Rhone, at one of the defiles where the river penetrates between Vienne and Avignon before issuing forth into the plain; the other, 'On the Banks of the Rhone,' renders a morning effect. It is the first of these two pictures which has especially attracted public notice by the opulence of its colour. But its admirable firmness and the breadth of its design no less than the exquisite fineness of its transparent atmosphere make me prefer the second. Something of the charming soul of Corot is diffused, one would say, through this beautiful landscape and mingles its tenderness with the robust vigour of secular oaks.

The list of landscapes—and good landscapes too—in the two Salons is so long that I cannot here enter on the study of them. Indeed, this genre of landscape—of which the academic critics of the school of David wrote, in their superstitious respect for "history" and "style," that it ought not to exist—has encroached on everything. It has joined hands with decorative art, portrait painting, religious and historic subjects. The modern man has perceived the profound relationship of primitive nature—has seen that "a landscape is the groundwork of human life," as a great poet wrote; and it is as much by the various states of the nature that surrounds us, her smiles, her caresses, the melancholy moods of light and sky, as by the expression of human movement that painters endeavour to convey the impression, picturesque or moral, of the historical or religious subjects they have chosen to illustrate. I have already had occasion in a previous article to speak of some pictures in which landscape, especially landscape in twilight, plays an effective part. I ought to speak, if there were time and place here, of the delicious landscapes of M. Cazin (*Champ de Mars*, 261-267); above all, *The Bell*, *The Zuyder Zee*, *A Village of Artois*, *The Wanderers*, and *Stormy Weather* are full of a penetrating poetry. What is a poetic landscape if it is not that in which—by careful observation of all the characteristic forms, and all the connexions of tones and values which are to be seen between the bright heaven and the earth—the great law of harmony and love in nature, and the very order of creation, are revealed once again to our eyes and our heart? Every artist brings to the observation of these everlasting laws, ever new in their effects, the peculiar shades of his own feeling, which cannot be reduced to rules. The bent of M. Cazin is always a little towards melancholy; but it is a melancholy with nothing morbid in it; it always expresses itself discreetly, although it is penetrating. M. René Billotte (*Champ de Mars*, 93-98) has found in the suburbs of Paris a region previously but little explored, where he has made real discoveries. In the quarries of Nanterre or Soisy, at the gate of Courcelles, on the slopes of fortifications, he has painted landscapes which are at once portraits of the country in the scrupulous and precise observation he has put into them, and poetical reproductions of certain states of nature in the delicacy of the feelings with which the artist has approached and endowed them.

To feel finely—this is everything, and in a general way to feel—to mingle with all that one sees and copies the confidence of one's emotions and dreams. Some are more sensible to the inexhaustible force of nature; they prefer solitary forests, where giant trees stand like the sole masters of the earth (M. Émile Michel, *The Edge of the Forest*, Champs Élysées, 1179); others go to study in cultivated fields the human form in action in the ever-renewed beauty of

various seasons and hours (M. Lhermitte, *Hay-making*, *Field with Geese*, *The End of the Day*, 817-819, *Champ de Mars*, or M. Jules Breton, the *Harvest of Poppies*, 249, Champs Élysées); but be they solitudes or fields of human labour, it is always nature, and the quality of the representations of her depends chiefly on the quality of emotion in the painter. The introduction of photography into the studios is from this point of view a danger against which young artists cannot be too much warned. Our day has seen the creation of an industry of landscape photographers who offer painters documents after nature which are too often made use of. The only thing wanting in these documents is life, and it would be as idle to attempt to make a persuasive work from them as to put together a living human body from anatomical sections. Leonardo da Vinci, insisting in his treatise 'On Painting' on the details of form and construction which must be especially observed by the portrait painter, "bone and the cartilages which make up the nose, eyes, brow, chin, &c.," adds: "You will find also some particular points in the smaller parts which you must observe more than you naturally would, in order to fill your imagination with them."

To fill one's imagination; it is only when one has reached this point that the work of art begins. This is also the reason why a portrait discovers to our gaze as much of the sensibility of the painter as of the likeness of the sitter. This principle is evident at the exhibition of portraits of women and children which has for some time been attracting all Paris to the Ecole des Beaux-Arts; evident, also, in examples of lesser value at the two Salons. There was much talk, before varnishing, about the portrait of *His Royal Highness the Duke d'Aumale*, by M. Benjamin-Constant (Champs Élysées, 120). There was nothing in the gossip of the journals of the Boulevards but points of exclamation, indiscretions, and sayings of the prince or the painter about the colour of the eyes, "bleu de France," or the beauty, towards the close of afternoon on a fine autumnal day, of the park of Chantilly, in the middle of which M. Benjamin-Constant decided to paint his royal model. And as nothing, as everybody knows, is usually more veracious, more disinterested, and more spontaneous than this reporters' gossip, we expected a masterpiece. Now or never was indeed the time to make one. What nobler model, what finer motive could be suggested to a portrait painter? One was reminded of a small work in which Prud'hon painted the Count of Somariva at the end of his life in the walk of a park which the setting sun filled to the horizon with its sadness and its serious splendour; and one pictured to oneself, in the eyes of the mind, in "the walk of the Constable" or "the wood of Sylvia," in that historic and truly royal land of Chantilly which Bossuet celebrated and Théophile de Viau sang in charming verses near the ponds and under the great trees where walked "Monsieur le Prince," the victor of Rocroy—one pictured to oneself the last magnanimous heir of the Condés screening in the retirement, the majesty and poetry of nature, his remembrances, his dreams, his regrets, and unavailing glory. Why in M. Constant's picture do we feel more of ambition, or, let us say, pretension, than of realization of all this? Why does the prince's figure, seated in the foreground, in a riding dress, on a bench, in the shadow of a tree already touched by autumn brown, appear lost, and, as it were, drowned in the landscape, instead of being, as it ought to have been, accompanied, supported, and completed by it? Why do those features, which were so expressive and so fine, express—I will not say, fatigue and weariness (which the invisible presence even then of the death so near would explain too well), but a kind of ill humour and ennui which assuredly was not usual with him, as if the prince had lent him-

self with but an ill grace to the fantasy of his painter? Why does the landscape itself seem indifferent? Why, in fine, does this great picture impress one as superficial and mediocre? This is a question M. Constant must not be asked, for he is satisfied that he has painted a masterpiece. The future will decide the question. The portrait of M. Chauchard (121), who owns the great *magasins du Louvre*, is simpler and better.

I read recently in a study by Eugène Delacroix on the portrait of Pope Pius VII. by Sir Thomas Lawrence:—

"The artists of old times would have been afraid to enliven their portraits by rapid passionate movements; nothing could be wiser than this reservation. They used to paint serious figures in restful attitudes. No more of those insupportable inspired airs or of those smiles which follow us in those ridiculous portraits, of which the originals have slept in their tombs for centuries, and are 'grave men,' I think, to use Mercutio's phrase."

There is a school of portrait painters of to-day which does not share the views of Delacroix. M. de La Gandara (*Champ de Mars*, 724-727), M. Alexander (9-11), M. Boldini (127-129), prefer grimacing faces or agitated attitudes. There has been much talk about the portrait of *Count Robert of Montesquiou* (129). M. de Montesquiou, who is an aesthete of the very young school, has already been painted by Mr. Whistler, a serpentine figure flying into the depth of the canvas like a transitory shadow, and trying with complicated movements to get into a glove of Barbey d'Aurevilly. In M. Boldini's portrait he is seated in a bright dress on a bright background, sunk in the contemplation of an enamelled riding whip. When our descendants comment on these works, they will say with astonishment, "This was how they dressed in those days; this was how they admired beauty and looked at themselves. Under very complicated forms these aesthetes, perhaps, concealed souls at bottom very simple; but the fear of being like common humanity tortured them, as their semblances prove, which are as full of contortions as their prose and verse pieces. It is known that some of them, to avoid speaking the language of all the world, wrote, like Joseph Prudhomme, in delirium; and the painters appeared at the proper moment to take the portraits of these childishly disquieted souls, some with malice like M. Boldini, others with candour like M. Aman Jean."

Before these specimens of a humanity decidedly too superior, good people feel their inferiority and look instinctively for semblances more simple and reassuring, with which, as Montesquiou said, "on pourrait se tirer d'affaire avec son esprit de tous les jours." There is no lack of this sort of thing at the two Salons. At the *Champ de Mars* M. James Guthrie (605, 606), Mlle. Louise Breslau (185-187), M. Dagnan-Bouveret (361-364), M. Meslé (899), M. Burnand (210), M. René Ménard (891, 892), M. Lucien Simon (1139), M. Jacques Blanche (117-121), M. Louis Picard (991-995), exhibit excellent portraits no less simple in arrangement than persuasive in expression. At the Champs Élysées those of MM. Paul Dubois, Bonnat, Humbert, Loeb, Bordes, Seymour, Thomas, Marcel Baschet, Henner, and Wencker also deserve notice. But it will be enough to mention their names.

In a last article I shall pass in rapid review the most interesting exhibits in the sections of sculpture and *objets d'art*. ANDRÉ MICHEL.

SIR AUGUSTUS WOLLASTON FRANKS, P.S.A.

THIS distinguished archaeologist, the elder son of Capt. F. Franks, R.N., was born at Geneva in 1826, and his family removing to Rome, his schooling began in that city; it was continued at Eton, and, finally, he graduated at Trinity College, Cambridge, in his twenty-third year, and took his M.A. degree in 1852. The artistic side of mediæval archaeology attracted him while he was still a B.A., and so long ago as 1846

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he published through the Cambridge Antiquarian Society an excellent essay on palimpsest monumental brasses, a recondite subject; but he was fond of out-of-the-way subjects, as his other monographs show. He wrote, too, 'On the Bosses of Roman Shields' and 'A Book of Ornamental Glazing Quarries,' 1849, which, though a mere selection of examples, remains an authority in its way, so far as it goes, which is not, of course, very far. 'A Treatise on Vitreous Art at Manchester in 1857' was a more serious and scientific example of that power of patient study and acute logical surmise to which he owed his well-deserved reputation. In 1863 he re-edited Kemble's 'Horse Ferales' with remarkable success, and, before and since, contributed profusely to *Archæologia* and to the 'Journals' and 'Collections' of several societies.

In 1850 he acted as Secretary to the Society of Arts' Medieval Exhibition, with the late Sir Henry Cole as his coadjutor. In 1851, under the auspices of Edward Hawkins, one of the best antiquaries of his time, Franks became an Assistant in the Department of Antiquities in the British Museum, and helped materially in enlarging, systematizing, and enriching it. Subsequently, when it was divided into three sections, Franks took charge of one of them, and, possessing greater opportunities as well as concentrating his energies more than Hawkins had done, he succeeded in developing it in an extraordinary manner, not only himself presenting costly and well-selected gifts of various kinds, but being one of those (not, however, as has been said, the only one) by whom Mr. John Henderson and Mr. Felix Slade were confirmed in the intention they long entertained to bequeath their rich collections of glass, ceramics, and other antiquities to the British Museum. William Burges, too, consulted Franks as to that bequest of armour which is now the staple of the fine, though small body of such relics in Bloomsbury. Burges, one of the best judges of armour in Europe, gathered these specimens with exemplary care, and the collection, so far as it goes, is perfect. Franks took a still larger part in securing for the nation the valuable Christy collection of prehistoric antiquities, and he had no share in the discredit of that unfortunate bungle which let slip at an almost nominal price the great, though mixed and unequal, Cesnola collection of Cypriote antiquities. It was, in fact, reported at the time that Franks, whose good taste was as sound as his learning, was in this affair strongly opposed to the late Sir Charles Newton, the official chiefly responsible. As soon as Franks attained an independent position in the Museum he not only devoted his energies to research, but procured from the Government the means for several important and costly purchases, and in more than one instance bought choice examples with his own money, risking the repudiation of his bargains on the part of the Treasury, which is seldom too liberal. In this way he made himself responsible for the purchase of the gold cup which is one of the great treasures of mediæval art now in the national possession. Of course, being in the position that he was, Franks was frequently consulted as to purchases by the authorities, but more frequently it was he who appealed to them to back his judgment and good taste. When he reached his sixty-fifth year the wisdom of a grateful Government proposed that he should be compelled to retire, though still in the plenitude of his powers. Common gratitude, to say nothing of common sense, revolted against the letter of the law, and Franks was requested to continue in the post he had filled so long and well. Accepting this invitation, he remained in office till the inevitable day arrived, and he gave way to his present accomplished successor. He was, nevertheless, invited to become a member

of the Standing Committee of the Museum, and he continued to be one till his death. Besides these public services he became Director, and subsequently President, of the Society of Antiquaries. He discovered, and almost succeeded in securing universal belief in, that curious revival of art which is recognized as the expression of what he called "the late Celtic phase of decoration." He was an ideal cataloguer, and prepared several masterpieces in that line of work, treating of ceramics of all sorts; his knowledge of the decorative arts of the Extreme East, especially those of China and Japan, was of the first class, and probably superior to that of any other Englishman. He excelled in a laborious sort of insight, and his ingenuity and intuition sometimes enabled him to throw quite unexpected light on the dark corners of artistic archaeology, several of his successes which seemed like guesses being really due to untiring study and a rare acumen, backed by a wonderful memory. The records of the British Museum bear no more distinguished name than that of the learned antiquary who was buried at Kensal Green on Thursday last.

THE SILCHESTER EXCAVATIONS OF 1893.

The exhibition of the results of the excavations at Silchester during the year 1896, which has been on view during the present week at Burlington House, is in many ways just as interesting and instructive as its predecessors. The work is probably being done after a far more effective manner than if any endeavour had been made to accomplish it in two or three years. Last year was the seventh successive season during which these patient operations have been in progress, under the superintendence of the Society of Antiquaries.

The area selected for excavation in 1896 was on the west side of the city, immediately to the south of the portion examined in 1895. It contained two squares or insule, which are numbered 15 and 16 on the plan, and cover about three and a half acres.

Insula 15 was bounded by streets on the north, east, and south, and on the west by the city wall. In common with five of the adjacent insule, examined in 1894 and 1895, it appears to have been given up to the dyeing industry, which was obviously one of the most important trades of Silchester. It contained four blocks of buildings, in addition to two separate houses, as well as the remains of various hearths and furnaces. A large extent of this insula was free from remains of buildings or pits, and it is conjectured, with much probability, that this open area was used as a bleaching ground. Two wells were opened, one with a wooden framing at the bottom and lined with flints. The other well, which had also a lining of flint, terminated in a large tub. This tub, after considerable trouble, was brought to the surface, and has been again pieced together. The upper ends of the staves have perished through decay, but it now stands four feet high, with a diameter of three and a half feet. The staves are twenty-six in number, and were banded together with wooden hoops; in several places they are lightly branded with the letters HERM, the meaning of which has so far eluded any satisfactory explanation. The tub rested on a massive frame of four pieces of oak, which were also brought to the surface. The use of a circular wooden frame, generally termed a "well-curb," in sinking wells, is still common in many parts of the country where the soil or strata are loose, the object being to prevent the falling in of the sides. A similar plan, though on a larger scale, is frequently used in sinking colliery shafts, the curb in this case being of iron. The well-sinkers of Silchester seem to have been content to leave the tub (an ordinary one, not specially made for the purpose) at the bottom when they had reached the water, their confidence in the lasting powers of wood when

constantly saturated having been abundantly justified by its present remarkable condition. The statement made to us at Burlington House, that this is the oldest tub in the world, may very well be correct.

Insula 16 contained an important house of the courtyard type in the north-west angle, and two other houses of the corridor type. There was also an isolated square building, as well as traces of various timber structures. A large number of pits in this insula yielded a variety of minor antiquities. In a pit of unusual size at the south-east angle were found a large quantity of blade-bones of sheep. This was a discovery of special interest, for all of them were perforated with many circular holes, showing that they had been used in the manufacture of counters or discs as well as of bone rings. The holes are cut with great accuracy, and were evidently made by a centre-bit or some such tool. The rings were cut by an instrument capable of making the two circles at the same time, as is shown by the unfinished or imperfect rings left in some of the specimens.

A curious cutting was disclosed at the south-east angle of this insula, about six and a half feet from the surface. This cutting or trench was followed for a considerable distance, the remains of a series of iron bands or collars being found about seven feet apart. These bands had formed the joints of a series of wooden pipes laid in the trench. The tracing of this pipe led to the unexpected discovery of a hitherto unknown gate in the city wall, which had an original single opening twelve feet wide, though subsequently reduced to seven feet by blocking with masonry. A cutting across the wide ditch outside showed that this gate had been approached by a wooden bridge, resting midway on a gravel bank left for the purpose. In the gateway two interesting relics were found. One was a cylinder of iron, four inches in diameter and the same in depth; inside the iron ring were traces of wood, showing that it was one of the pivots on which the doors of the gate turned. The second relic is a massive strap of iron bent round so as to embrace both sides of the gate, to which it was fastened by stout nails. The woodwork of the gate was four and a half inches thick.

Here, too, were found a number of fragments of worked stone, of some architectural value and significance. They do not appear to have had any connexion with the gate, but seem to have been fragments from the more important earlier buildings, used up for masonry when the gateway was narrowed in the last period of the city's occupation. It is no exaggeration to say that if the future excavations yield no more worked stone, there will already have been placed in the Reading Museum a far larger collection of Romano-British architectural fragments pertaining to one site than can be seen anywhere else.

The minor yields from the pits and trenches are about as varied and interesting as those of the preceding years. A good many perfect or nearly perfect vessels of pottery have been recovered, but they call for no special comment. Among the bronze objects the most noteworthy are a portion of a delicately-made strainer with the perforations arranged in a set pattern; a bronze jug of considerable size with a comic mask at the handle; a flattened boss inlaid with niello; the mounts of a casket, one portion showing the key-hole; two small bells; and a charm against the evil eye in the form of a bull's head. The yield of bronze brooches of various patterns, pins, spoons, tweezers, and ligule is as large and varied as usual. There are also four small oval brooches, slightly gilt, two of which retain their imitation glass gems, one blue and the other red, which were probably the delight of the Silchester servant-girls.

A special feature of this year's exhibition was the complete series of excellent coloured drawings and plans of the various buildings, pave-

ments, and other details that have been brought to light since the Society first undertook this important work. These are all the work of Mr. G. E. Fox, F.S.A., whose artistic powers are of such value to the Silchester committee.

Although more than half of the area (100 acres) within the walls of Silchester has now been systematically excavated, with the most important and interesting results, there is still several years' work to be done before the complete nature of this Romano-British city is disclosed. It is hoped that the subscriptions will permit of the work of this year being carried out on at least the same scale as in the past seven seasons. Subscriptions and donations can be sent to Mr. F. G. Hilton Price, 17, Collingham Gardens, South Kensington; or to Mr. W. H. St. John Hope, Burlington House.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th inst. the following engravings after the works of Meissonier, collected by Mr. J. H. Birch: A. Blanchard, The Chess Players, 26l.; Les Bons Amis, 27l. A. Boulard, Solferino, and Partie Piquet, 27l. F. Bracquemond, La Rixe, 110l.; La Partie Perdue, 28l. J. Jacquet, The Sergeant's Portrait, 36l.; '1806' (Jena), 40l.; '1807' (Friedland), 68l.; '1814', 110l.

The same auctioneers sold on the 22nd inst. the following from various collections. Drawings: E. Detaille, Mounted Infantry Skirmishing, 173l. J. L. E. Meissonier, The National Guard, 73l. Pictures: Rosa Bonheur, A Royal Stag in Fontainebleau Forest, 535l. J. Constable, Salisbury Cathedral, 141l. T. Creswick, Folkestone, with group of figures on the cliffs by Frith, 131l. L. Deutch, The Arab Guard, 157l. B. W. Leader, The Carnarvonshire Coast, from near Llandudno, 168l.; Stonehill Common, Worcestershire, 299l.; An April Day, 651l.; A Welsh Landscape, 173l. J. L. E. Meissonier, A French Hussar, temp. Napoleon, 210l. J. Stark, Postwick Grove, near Norwich, 120l. P. Wouwerman, A Sandy Road, with a cottage on the left, 189l. C. Bague, The Algerian Guard, 651l. H. W. B. Davis, In the Highlands, 201l. J. L. Gérôme, The Dispute, 420l. F. Goodall, The Dove-seller, 105l. P. Graham, A Highland Spate, with cattle, 441l. E. Grutzner, Blessing the Vintage, 178l. K. Heffner, Twilight, a river scene, with boat and figures, 210l.; Misty Morn, 189l.; Sunny Eve, 336l. A. Holmberg, A Music Study, 149l.; The Council of Peace, 252l. P. Joanowitch, The Indian Snake-Charmer, 178l. H. Kauffmann, Chaffing, 162l. Lord Leighton, Solitude, 997l. Munkacsy, The Two Families, 997l.; A la Promenade, 199l.; My Old Mother's Song, 493l. C. Seiler, The Reconciliation, Sir Joshua Reynolds's last visit to Gainsborough, 220l.; Tracing the Route, 178l. R. Ansdell, Deerstalkers having Refreshment, 283l.; Waiting for the Ferry, Isle of Mull, 210l. Sam Bough, Dutch Fishermen, sunrise, 168l. T. S. Cooper, March, Lambing Season, 152l. Birket Foster, Fording the Stream, 231l. J. Linnell, The Sheep Drive, 451l. J. T. Linnell, "A-top of the Hill," 294l. G. Morland, The Woodcutter, 131l. J. Phillip, "O Nanny, wilt thou gang wi' me?" 236l. P. F. Poole, Lighting the Beacon, 194l. W. Bouguereau, The Little Sulker, 493l. A. Calame, On a Swiss Stream, sunset, 246l. J. H. L. de Haas, The Impending Storm, 315l. Émile Lambinet, View on the River Orge, Seine et Oise, 152l.

Fine-Art Gossip.

The Church Congress, which meets at Nottingham in October, is making rather a new departure in its subjects. One session is to be given up to the discussion of painting, sculpture, and architecture as they respectively affect the Christian Church. Mr. Richmond, R.A., will

introduce the question of painting, and Dr. Cox that of architecture. The selection for sculpture has not yet been made.

THE Royal Archaeological Institute holds its annual meeting this year at Dorchester in the beginning of August. Dr. Cox has accepted the position of President of the Architectural Section, and proposes to take as the subject of his address 'The Treatment of the Cathedral Churches of England during the Victorian Age.'

We spoke last week of the proposals of Prof. Aitchison and the Institute of British Architects regarding the Government offices. We may add that they advocate the formation of two roadways in Parliament Street, separated by a grass plot; the placing of the buildings of the new War Office opposite to the Horse Guards; the preservation of the official residence of the First Lord of the Treasury, which Mr. Mitford wants to demolish; and the widening of the opening of Whitehall into Charing Cross, which would involve the setting back of Drummonds' Bank. Twenty years ago the Treasury could have acquired the site of the bank for a comparatively small sum, but it did not, and the difficulty of widening on the west side has been increased by the rebuilding of the bank.

THE decease is announced of Mr. C. J. Phipps, F.S.A., who had a large practice as a theatrical architect.

THE exhibition of portraits of women and children, which we have already mentioned as held in the hall of the École des Beaux-Arts, Paris, and which has been a great success, especially as regards the attention it has ensured for specimens of English art by Reynolds, Lawrence, Gainsborough, Hoppner, and Romney, was at length closed yesterday (Friday).

MUSIC

THE WEEK.

ROYAL OPERA, COVENT GARDEN.—'Manon'; 'Lohengrin'; 'Roméo et Juliette.'
QUEEN'S HALL.—Philharmonic Concerts. Symphony Concerts.
ST JAMES'S HALL.—Richter Concerts.

AGAIN there is a preponderance of opera in French at Covent Garden, and of further performances in Italian we have none to chronicle this week. Massenet's 'Manon,' a charming work that for some mysterious reason has not gained the favour in London that it deserves, was received by a poor house on Friday last week, many being probably disappointed by the non-appearance of M. Van Dyck as the Chevalier des Grieux. The illness of the Belgian artist gave a chance to M. Bonnard, who sang and acted with all needful care, though not, perhaps, with much power. Madame Saville was a piquant Manon Lescart in all respects, M. Plançon sang irreproachably as the Comte des Grieux, the smaller parts were commendably represented, and M. Flon conducted in a manner giving ample evidence that he thoroughly understood the requirements of the score.

The reappearance of MM. Jean and Édouard de Reszké, of course, gave prominence to the performance of 'Lohengrin' in German on the following evening, and the interest of the occasion was enhanced by the circumstance that Mr. Anton Seidl, who had not conducted in London since the memorable performances of 'Der Ring des Nibelungen' in 1882 at Her Majesty's Theatre, was to direct Wagner's earlier music-drama.

With full remembrance of many commendable performances of the work in London, we do not think it has ever been more effectively given than on the present occasion. To begin with, M. Jean de Reszké was in full possession of his vocal powers, and acted with his usual distinction of manner. Madame Emma Eames continues to improve as Elsa, and infused much passion into her share of the bridal duet. Earnest as ever, Mr. David Bispham was unsurpassable as Telramund, and Miss Marie Brema sang and acted superbly as Ortrud. Of course M. Édouard de Reszké was again impressive as King Henry the Fowler; and Mr. Lempriere Pringle did fair justice to the part of the Herald. The chorus showed further improvement, though if the ear may be trusted they sang in Italian, while all the principal artists adopted the original text. Several matters in the stage arrangements showed much taste, and the orchestra, under Mr. Seidl, cannot be overpraised. Every detail in Wagner's score—or such of it as remained, for the "cuts" were as cruel as ever—was brought out in fullest relief, and the band was never permitted to overrule the voices.

The repetition of 'Roméo et Juliette' on Tuesday should be chronicled, for M. Jean de Reszké made his first appearance this season in his assumption of Shakespeare's ill-starred hero. No one can approach the Polish tenor in this part, and he has never rendered it more delightfully than on this occasion. M. Édouard de Reszké also resumed his impressive embodiment of the Friar, and the general performance was as good as could be desired. It should be noted that M. Van Dyck, having recovered from his illness, appeared in 'Manon' on Wednesday, and his voice showed no sign of deterioration.

The fourth Philharmonic Concert on Thursday last week was on the whole successful. Mr. Hamish MacCunn's clever and effective little suite in three movements, 'Highland Memories,' recently produced at the Crystal Palace, was placed at the head of the programme, and was conducted by the composer. Another musician of Scottish birth, Mr. Eugen d'Albert, played in his most brilliant manner the solo part in his Piano-forte Concerto in E, No. 2, a striking work, in which the influence of Liszt is perceptible. Subsequently the gifted artist was heard in Weber's 'Concertstück,' in which he was on perfectly safe ground, for Weber's music, though showy, is not difficult. Beethoven's Symphony in F, No. 8, played, of course, under the direction of Sir Alexander Mackenzie, concluded the concert. Madame Albani, who was in excellent voice, sang "Non mi dir," from 'Don Giovanni,' and "Ombra mai fu," from Handel's 'Serse,' better known to English amateurs as a *largo* for violin solo and orchestra.

The penultimate Symphony Concert at the Queen's Hall last Saturday afternoon did not contain a symphony, for it was a tribute to the memory of Richard Wagner, who was born on May 22nd, 1813, at Leipzig. There is no need to go into details concerning the familiar selections from 'Der Fliegende Holländer,' 'Tannhäuser,' 'Die Meistersinger,' 'Die Walküre,' 'Tristan und Isolde,' and 'Götterdämmerung.' It is enough to say that every one of the

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items was interpreted with rare intelligence and delicacy by Mr. Henry Wood's orchestra. Wolfram's two airs, "Blick' ich umher" and "O du mein holder Abendstern," from 'Tannhäuser,' were exceedingly well rendered by Mr. Louis Fröhlich, a young baritone who has a voice of agreeable quality, and evidently the making of an accomplished artist.

There seems to be a great desire on the part of the public for orchestral music at present, for there was an immense audience at the first of the summer Richter Concerts on Monday evening. Concerning Beethoven's 'Leonora' Overture, No. 3, Wagner's to 'Die Meistersinger,' and Tchaikovsky's 'Symphonie Pathétique,' the last word has been said. Record, however, should be made of the fact that in the second movement of the symphony, five-four measure in D, Herr Richter did not conduct, but let his forces go their own way. It was a hazardous experiment, but it was entirely successful, for there was not the slightest faltering in the phrasing, the observance of the nuances, or in the varying *tempi*. Brahms's picturesque Variations on a Theme by Haydn in a flat were, of course, splendidly played; and all that remains to be mentioned is Herr Richard Strauss's tone poem 'Don Juan,' based on Nicolaus Lenau's romance. It would be unfair to speak too critically concerning this rhapsodical piece after a first hearing, and it may suffice for the present to say that, however strange in form, it is richly scored, and leads to the hope that when the composer abandons his eccentricities, and determines to pen music that will speak for itself, he will give to the world something which deserves to live.

THE FEIS CEOL.

THE object of this musical festival, which occupied the whole of last week in Dublin, was to revive the old Feis Ceoil (Faysh Keeole), or national musical festival, held periodically at Tara and elsewhere before the English invasion. At that early date the art of music had reached a higher degree of perfection in Ireland than in any other country. Indeed, for many centuries afterwards the Irish was the leading school of harp music, and a great store of original airs, instrumental and vocal, were composed and handed down orally to later generations. Not many of these had been musically recorded before the close of last century; but at the Belfast Harp Meeting in 1790 the few surviving great harpers were brought together, and the ancient airs they played were noted down by Edward Bunting. Thus originated his famous collection of Irish music, from which store Moore drew most of his 'Irish Melodies.' Then followed Dr. Petrie, who justly relied upon the vocalists rather than on the instrumentalists (as Bunting had done) for recording the old Irish airs in their purity. Just as Petrie in his youth assisted Bunting before forming his own famous collection, so he, too, found in Dr. Joyce an enthusiastic helper, who has since published a fine selection of Irish folk music on his own account. Other gleaners were in the field, including Holden, also a contributor to Dr. Petrie's volume, and notably Surenne, whose fine collection, now out of print, contains a valuable introduction by Farquharson Graham. These and Levy's collections of Irish dance music and Hoffman's selection from the hitherto unpublished portion of the Petrie collection have given such distinguished musicians as Dr. Stanford and Madame Holmes, the French

Irish composer, ample materials for their Irish works.

To bring into general notice these treasures of old song; to revive the interest in the charming works of Field, Rooke, Tom Cooke, Lord Mornington, and other Irish musical worthies of the last generation or two; to present worthily recent Irish compositions of high repute; to produce, if possible, fresh music of note; and generally to stimulate musical taste throughout Ireland were the objects which the projectors of the Feis set before them.

By their judicious action party spirit was kept out of the movement, and Irishmen of every class and creed came forward to guarantee its success. The local musical composers, solo and part singers, choirs, instrumentalists, and bands were stirred to fresh life by promises of a hearing in the capital. The Irish orchestras and choirs, who are not too strong, were put upon their mettle by the opportunity, and the Gaelic societies were interested in the programme by a considerable introduction into it of purely Irish music to Irish words. Encouraged by this, they afterwards led up to the festival by a combined literary and musical gathering in the Rotunda, somewhat on the lines of the Eisteddfod. This was largely attended, and proved extremely successful. Again, the taste of the Anglo-Irish music lover was consulted by giving a judicious preponderance in the concerts to works by modern Irish composers, while the education of young musicians and vocalists was promoted by laying stress in the competitions upon works by the great world-masters of music without unduly neglecting Irish work. The result of the festival, whilst indicating weakness in one or two directions, has been on the whole encouraging. The Feis orchestra proved itself even more promising than when recently complimented for its achievements by Sir Arthur Sullivan. The Feis choir, if somewhat weak in its tenors, was pure and rich in tone generally, and showed a firm and spirited attack and a delicate appreciation of light and shade; indeed, both orchestra and choir reflect much credit on the skill of their clever conductor, Dr. Joseph Smith. Of the principal soloists Madame Duma was a refined and spirited *prima donna*, Mr. Iver McKay sang with intelligence, and Mr. Ludwig's dramatic power and noble voice were impressive; indeed, the audience was completely carried away by the performance of these three singers and the *verve* of orchestra and chorus in the prize cantata 'Deirdre,' to Mr. T. W. Rolleston's fine libretto, brilliantly conducted by its author, Signor Esposito. Of the local singers Mrs. Scott Ffennell, Miss Alex Elsner, Miss Shellard, Miss Rose-Byrne, Miss Treacy, Mr. Melfort D'Alton, and Mr. Charles Kelly won the chief honours; and Dr. Lawrence Walker, of Belfast, at the piano, and Mr. Owen Lloyd on the harp proved themselves capable instrumentalists. Last, but not least, pipers from each of the four provinces gave notable evidence of their skill, performing amongst many other ancient melodies four fine ones which had never been noted down until played into the Feis phonograph.

The financial success of the festival is encouraging its promoters to make it an annual event. Its organization evoked sympathy in Wales, so much so, indeed, that the Eisteddfod authorities sent over a herald bard with a congratulatory address to represent them at the Feis. He received a thoroughly Irish welcome, and was asked to distribute the musical prizes at the close of the festival. A. P. G.

Musical Gossip.

A VERY favourable impression was created by Mlle. Ella Pancera, a young pianist who gave a recital at St. James's Hall on Thursday afternoon last week. She has a crisp, firm touch, much intelligence, and, generally speaking, perfect command over her instrument, as was

proved by her interpretation of such works as Beethoven's Sonata in E flat, Op. 31, No. 3, Chopin's Scherzo in C sharp minor, and Brahms's Variations on a Theme by Handel. Mlle. Pancera announces two more recitals in June.

ON Friday afternoon last week Mr. Eugen d'Albert was heard at another pianoforte recital in St. James's Hall, his programme, which was for the most part brilliantly interpreted, including Beethoven's Sonatas in A flat, Op. 110, and C minor, Op. 111; also various items by Chopin, among which were the Ballade in C minor and the Polonaise in A flat.

THE music of Sir Arthur Sullivan written for the national ballet 'Victoria and Merrie England,' produced at the Alhambra on Tuesday evening, deserves notice, for it is the first time that a composer of such eminence has devoted his genius to the service of a variety theatre. The idea of Signor Carlo Coppi, the author of the *scenario*, has been to present the history of England from the time of the Druids to the present year in miniature, and Sir Arthur Sullivan has carried out the idea to perfection. His own original music is thoroughly English in phraseology, and his adaptations of familiar British tunes are singularly happy, the hand of a true musician being displayed in the manner in which they are welded in the *finale*. When the ballet has run its course at the Alhambra, the score may be cut up, so to speak, in suites suitable for the concert-room.

CONCERTS given for charitable purposes do not, as a rule, call for criticism, but attention should certainly be drawn to the admirable entertainment at Stafford House on Tuesday afternoon, given by the Magpie Madrigal Society in behalf of the Hospital for Women in Soho Square. Since the demise of the Henry Leslie Choir we have never heard more effective unaccompanied part-singing, and the glorious old madrigals and part-songs by Orlando di Lasso, Gibbons, and Morley, with modern examples by Dvorák, Brahms, Dr. Hubert Parry, and other composers, could not have been more beautifully rendered than they were on this occasion with Mr. Lionel S. Benson as conductor. The Magpie Society already boasts nearly two hundred members, and we cordially recommend it to give a concert at one of the large halls, after the manner of Bristol, one of the few centres where the art of madrigal singing is still cultivated to perfection.

AS already stated, the Handel Festival at the Crystal Palace will take place on June 11th, 14th, 16th, and 18th, and the selection programme on the penultimate day is now announced. It will, of course, include the Overture to the Occasional Oratorio; the magnificent choruses, "Immortal Lord," from 'Deborah'; "Your harps and cymbals sound," from 'Solomon'; "Envy, eldest born of hell," from 'Saul'; "Wretched lovers," from 'Acis and Galatea'; and "As from the power," from the 'Ode on St. Cecilia's Day.' The programme generally looks attractive, though most of the items are familiar not only to Handelian amateurs, but to the ordinary public.

THE work on 'British Musical Biography' which Mr. J. D. Brown, of the Clerkenwell Public Library, has had in preparation for some years past, in conjunction with Mr. S. S. Stratton, of Birmingham, is announced for immediate publication. It contains over four thousand notices of British and colonial musicians, and covers every period, from the earliest to the present. The publication has been delayed owing to the large mass of material which had to be sifted and selected. This is believed to be the largest work ever devoted to the biography of any single nation on the subject of music.

PERFORMANCES NEXT WEEK.

ROY.	National Sunday League Concert, 7, Queen's Hall.
MON.	Mr. Carl Armbruster's 'Parsifal' Lecture, 3, King's College.
—	Miss Elsie Hall's Concert, 3, Steinway Hall.
—	Misses Sutor's Recital of Pianoforte Ensemble Music, 3, St. James's Hall.
—	Mrs. Leonora Bailey's Concert, 3, Queen's Small Hall.
—	Royal Opera, Covent Garden, 7.30, 'Die Meistersinger.'
—	Mr. Edwin Samson's Concert, 8, Queen's Small Hall.
—	Richter Concert, 8.30, St. James's Hall.
—	Concert by La Société des Instruments Anciens, 4, Salle Erard.
TUES.	Cologne Gürzenich Quartet, 3, Queen's Small Hall.
—	M. Scradjian's Recital, 5, St. James's Hall.
—	North-Eastern Hospital Concert, 3, Queen's Hall.
—	Patti Concert, 3, Albert Hall.
—	Regina Vocal Trio Concert, 3, Queen's Small Hall.
—	Mlle. Kleeborg's Pianoforte Recital, 3.30, Salle Erard.
—	Herr Kruse's Orchestral Concert, 8, St. James's Hall.
—	Miss Ada Gilie's Concert, 8, Queen's Small Hall.
—	Mr. Eddor Cohn's Trio Concert, 8, Steinway Hall.
—	Miss Clinton Fyne's Concert in Aid of the Prince of Wales's Hospital Fund, 8, Portman Rooms.
—	Royal Opera, Covent Garden, 8, 'Aida.'
WED.	Fitzner Quartet Concert, 3, Queen's Small Hall.
—	Mr. Julian Clifford's Pianoforte Recital, 3, Steinway Hall.
—	Westminster Orchestral Society's Concert, 8, Westminster Town Hall.
—	Royal Opera, Covent Garden, 8, 'Faust.'
THURS.	Herr Fritz Masbach's Recital, 3, Queen's Hall.
—	Mlle. Elia Panera's Recital, 3, St. James's Hall.
—	Apptomma's Harp Recital, 3, Queen's Small Hall.
—	Patti Concert, 8, Albert Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Señor Zerega's Mandoline and Guitar Recital, 8.30, St. James's Hall.
—	Royal Opera, Covent Garden.
FRI.	Miss Katie Gordon's Recital, 3, St. James's Hall.
—	Miss Rosa Green's Vocal Recital, 3, Queen's Small Hall.
—	Mrs. Clara Verne's and Mr. Julian Pascal's Chopin Recital, 3, Steinway Hall.
—	Miss Adela Verne's Orchestral Concert, 8, Queen's Hall.
—	Concert by La Société des Instruments Anciens, 4, Salle Erard.
SAT.	Royal Opera, Covent Garden.
—	MM. Fauré and Wolff's Concert, 3, St. James's Hall.
—	Royal Opera, Covent Garden.

DRAMA

THE WEEK.

LYRIC.—'Othello.'
OLYMPIC.—Afternoon Performances: 'Antony and Cleopatra'; 'The Merchant of Venice.'

A STRANGE and unexpected outbreak of Shakespearean drama comes to vary the frivolity of the season's entertainment. No fewer than three plays of Shakespeare have been given within a week. It is true that in no instance has the play been mounted or produced with a view to a run in London. The three pieces come with the seal of a country success to get what added reputation may attend a temporary acceptance "in town." If there is one thing that stands out plainly, it is that what is good enough for the country is not in every case, or even in many cases, good enough for London. London is sapped by frivolities, and shot through with heresies. Criticism finds little to say concerning any of these performances.

Wholly incapable of giving an adequate rendering of 'Othello' is the company at the Lyric. Mr. Wilson Barrett is himself the possessor of expository gifts which, once and again when rightly applied, have brought him fame and fortune. These are lost in his revival of 'Othello,' which, as regards collective performance and separate impersonations, only shows us how it ought not to be done. In the character of Othello Mr. Barrett himself poses heroically, and declaims in approved style. He is in turns vehement, angered, passionate, what not. The tragic note is, however, not once sounded; there is no informing spirit within, the passions are donned or doffed at a moment's notice. After the performance was over we read the play, and found the old magic still exercised, but during it we remained unmoved and even uninterested. Desdemona, in spite of her sweetness and beauty, got no nearer us than the Moor. Far more tenderness and passion than Miss Maud Jeffries has yet shown are necessary to give full value to the sorrows of Desdemona. The very significance of the character was not grasped. There is no temptation to dwell upon the shortcomings of actors who have had few opportunities of practising the line of parts they are called

upon to essay. It is a subject of regret, however, to see an actor of Mr. Barrett's intelligence directing a performance of Shakespeare from which intelligence is absent. In earlier days tradition kept men to some extent in the right grooves. A man made the points that his predecessor had made, or perhaps sought to vary them. Even these influences seem to have vanished, and the entire representation was spiritless and uninspired.

'Antony and Cleopatra' has never proved remunerative as an acting play, and not a single actor has won a name as Antony. Garrick and Macready head the list of those who lost reputation in the part. Nor is the hold on the public which Macready could not command likely to be won by the company from Manchester which has been seen this week at the Olympic. In the case of Miss Janet Achurch conception and performance were fantastic; in most other cases they were unintelligent. As the performances are already over and qualified for oblivion there is no need to dwell upon shortcomings. It is enough to say that Shakespeare's verse was delivered after the rhetorical fashion now common on our stage.

Though the least pretentious, the revival of 'The Merchant of Venice' is the best and most interesting of the three Shakespearean performances. Mr. Nutcombe Gould's Shylock reveals the possession of gifts with which previously we had not credited this actor. Miss Hanbury's Portia is conceived and carried out in the right spirit, and is both romantic and beautiful. Most of the parts are agreeably played, and the entire performance raises the drooping spirits of those whom recent experiments in tragedy have depressed.

Hugo of Avendon. In Four Acts. By E. L. M. (Stock).—As much obscurity as can be produced by disarrangement and dislocation of words has been accomplished by E. L. M. in his, or her, romantic play of 'Hugo of Avendon.' Having come into the title and estates of Avendon and fallen in love with the fair Stella, Count Hugo disturbs the plans of two Jesuit priests who have looked upon his wealth as the inheritance of their order. They plot wickedly to sow dissensions between husband and wife, and all but succeed in their task. The more active priest, however, while in pursuit of his designs, dresses as a young cavalier, of whom Hugo is to be made jealous, and in so doing encounters death, and re-establishes harmony between the couple he sought to divorce. So involved in phrase and so turgid is the dialogue that the task of perusal becomes a weariness. Count Hugo is guilty of lines such as

I judged your judgment, ere you came to judge.

His wife, friends, associates, and enemies follow and emulate his diction until the whole becomes a carnival of wild and disjointed phrase. When E. L. M. learns to be simple and direct, and dismisses his flowers of rhetoric, he will repent of his early effort, and may even—who knows?—do respectable work.

Dramatic Gossip.

So whimsical is the dialogue written by Mr. Lumley for his new four-act farce of 'Belle Belair,' which now holds possession of the Avenue Theatre, and so well fitted are the principal members of a clever company, that the piece triumphs over inherent silliness of plot. Some

invention is, indeed, shown, and some mirthful scenes are reached. The whole, however, is slight and inconsiderable. Upon her reappearance on the stage Mrs. John Wood was warmly applauded. Miss Irene Vanbrugh, Mr. Weedon Grossmith, and Mr. Gilbert Farquhar contributed to the favourable reception of the whole.

'LE FIACRE 117' of MM. Emile de Najac and Albert Millaud has, we are told, been rejected by the reader of plays; nor have all the supplications of Mlle. Jane May been able to obtain a removal of the interdict. With this decision we are not disposed to quarrel. The piece, first produced at the Variétés on the 23rd of February, 1886, is included in the repertory of Madame Chaumont, which repertory is now declining into the hands of Mlle. Jane May. It is, in some respects, a sequel to 'Divorçons,' dealing with the same theme, and employing like it a *sonnerie électrique*. In very fact it is not too cleanly, and the pictures of Parisian life it supplies are sufficiently dishonouring. That, however, is a matter on which Parisians may speak for themselves.

THE performance by Mlle. Jane May at the Royalty of Suzanne in 'Le Monde où l'on s'ennuie' had much grace and beauty, and shows that her powers extend beyond farce into comedy. The Duchesse of Madame Devoyod, a familiar impersonation, has conspicuous merits. In other respects the performance of this sparkling comedy left much to be desired.

'M. ET MADAME PIERROT,' in which Mlle. Jane May has also been seen, both parts being played by her, shows the discovery by Madame in the pocket of her husband of a portrait of another woman, and gives rise to some moderately amusing scenes accompanied by some rapid changes of costume.

THE season of Madame Réjane at the Lyric will begin on June 26th with 'Madame Sans-Gêne.' It will last three weeks, and will, it is expected, include performances of 'La Douloureuse,' 'L'Amoureuse,' and 'Lolotte.'

MISCELLANEA

The 'Atys.'—Line 54 of the 'Atys' of Catullus runs thus in the vulgate:—

Et earum omnia adirem furibunda latibula.

This of course is not a strict Galliambic line, so that it is usual to read: "Et earum ad omnia irem." But "omnia" is extremely weak. May I venture, without any possibility of verification, a very rash emendation? "Et earum homœna adirem" would make excellent sense, and would lessen the harshness of "furibunda" and the other feminines in the poem. "Homœna" would be to "homo" as "leœna" to "leo," and would, indeed, be a most appropriate word under the special circumstances. Moreover in the MSS. it would be written "omœna," so that "omœna adirem" would be much nearer the vulgate than "ad omnia irem" is. However, I feel that I am making a suggestion of an unusually temerarious character.

R. J. WALKER.

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Erratum.—No. 3630, p. 679, col. 2, line 25 from bottom, for "Sunderland" read *Sutherland*.

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